

































THE  
Vocal and Instrumental  
MUSICK  
OF THE  
PROPHETESS,  
OR THE  
HISTORY  
OF  
DIOCLESIAN.

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COMPOSED  
By *Henry Purcell*, Organist of Their MAJESTIES  
Chappel, and of *St. Peters Westminster*.

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L O N D O N,

Printed by *J. Heptinstall*, for the Author, and are to be  
Sold by *John Carr*, at his Shop at the *Middle-  
Temple Gate* near *Temple-Barr*. MDCXCI.



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By Henry Twiss, Organist of the Methodist  
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TO HIS GRACE  
CHARLES  
Duke of Somerset,

Earl of HARTFORD,


Viscount Beauchamp of HATCH,

Baron Seymour of TROWBRIDGE,

Chancellor of the University of CAMBRIDGE,

Lord High Steward of CHICHESTER,

And Knight of the most Noble Order of the GARTER.

OUR Grace has been pleas'd so particularly to favour the Composition of the Musick in Dioclesian, that from thence I have been encourag'd to this presumption of Dedicating not only It, but also the unworthy Author of it to Your Protection. All Arts and Sciences have receiv'd their first encouragement from Great Persons, and owe their Propagation and Success to Their esteem: like some sort of Fruit-trees, which being of a tender Constitution, and delicate in their Nature, require the shadow of the Cedar to shield their Infancy from Blites and Storms.

Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other; As Poetry is the harmony of Words, so Musick is that of Notes: and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure they are most excellent when they are joyn'd, because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same Person. Poetry and Painting have arriv'd to their perfection in our own Country: Musick is yet but in its Nonage, a forward Child,  
A 2 which



## The Epistle Dedicatory.

which gives hope of what it may be hereafter in England, when the Masters of it shall find more Encouragement. 'Tis now learning Italian, which is its best Master, and studying a little of the French Air, to give it somewhat more of Gayety and Fashion. Thus being farther from the Sun, we are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees. The present Age seems already dispos'd to be refin'd, and to distinguish betwixt wild Fancy, and a just, numerous Composition. So far the Genius of Your Grace has already prevail'd on Us: Many of the Nobility and Gentry have follow'd Your Illustrious Example in the Patronage of Musick. Nay even our Poets begin to grow asham'd of their harsh and broken Numbers, and promise to file our uncouth Language into smother Words.

Once more, therefore, I presume to offer My Self and this Composition with all humility to Your Grace's Protection, at least till I can redeem so mean a Present by One which may better deserve Your Acceptation. Be pleas'd to pardon my Ambition, which had no other means to obtain the Honour of being made known to You, but only this. The Town, which has been so indulgent to my first Endeavours in this kind, has encourag'd me to proceed in the same Attempt; and Your Favour to this Trifle will be a good Omen not only to the Success of the Next, but also to all the future Performances of

Your Grace's most Obedient

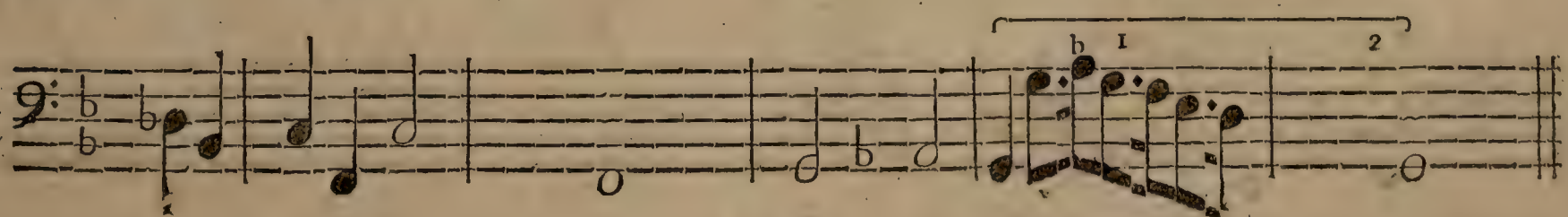
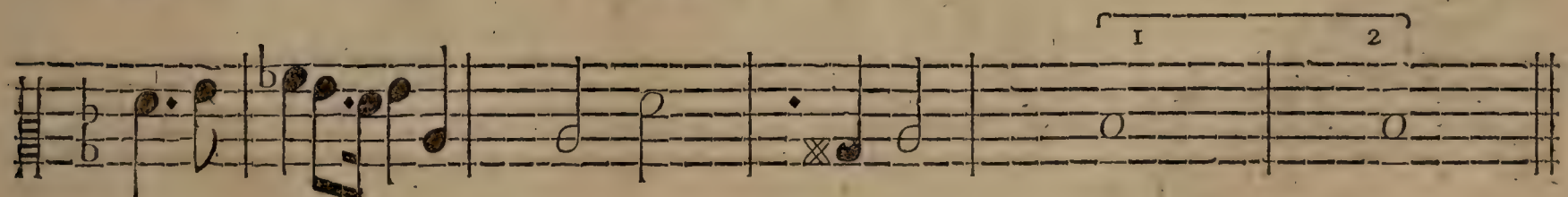
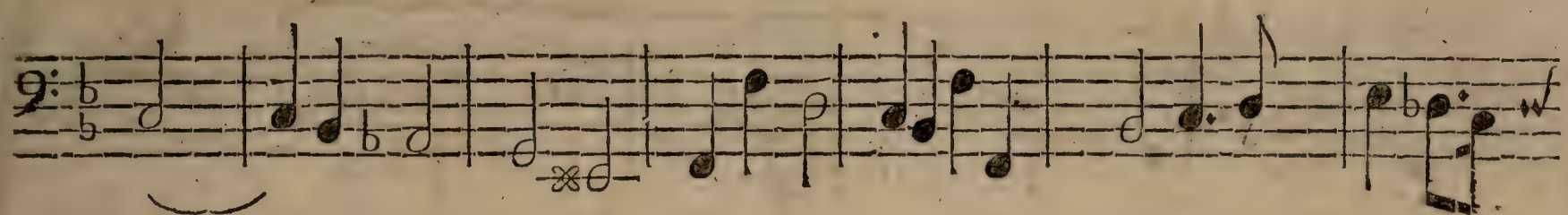
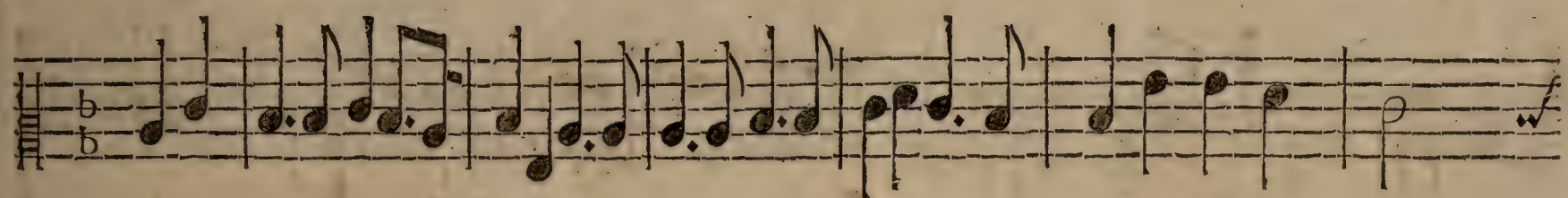
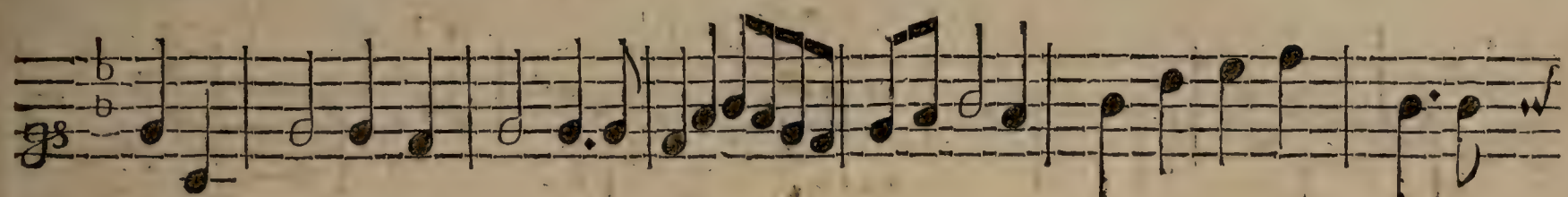
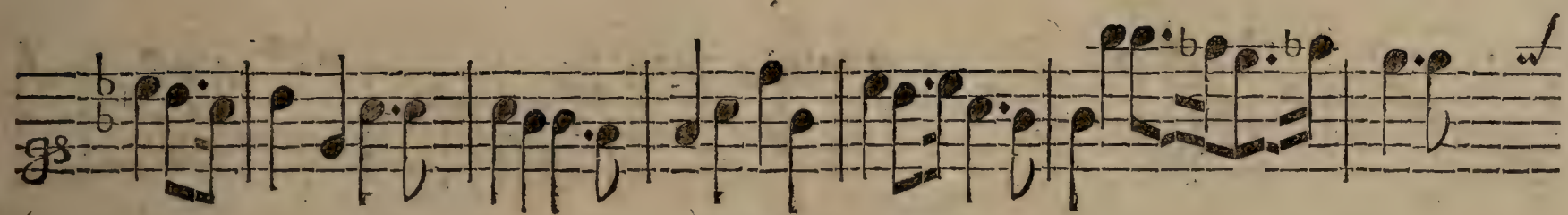
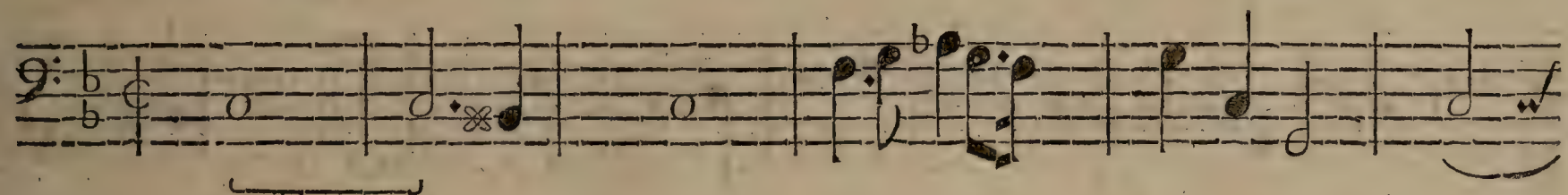
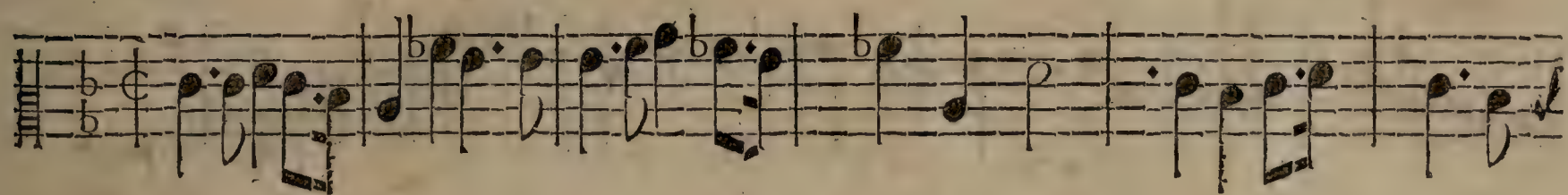
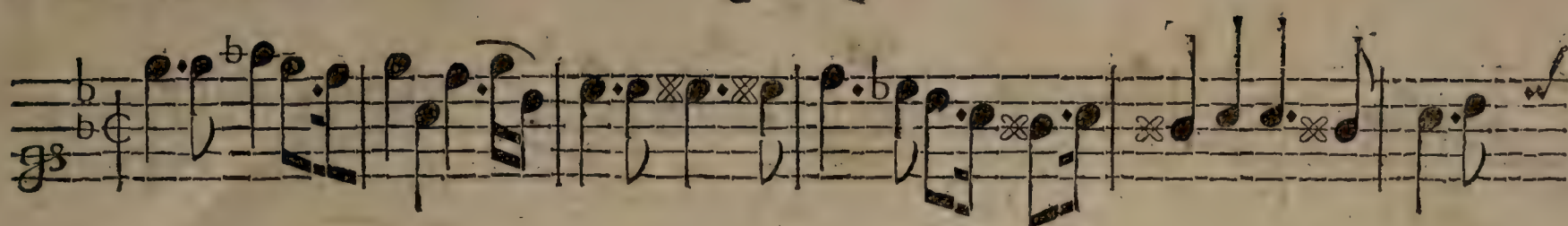
and most Obliged Servant,

HENRY PURCELL.

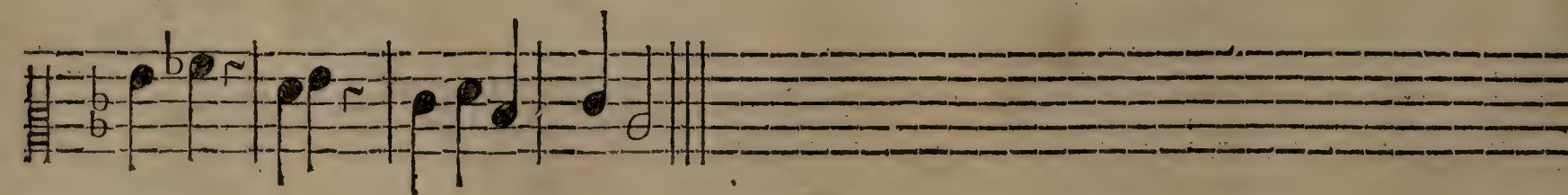
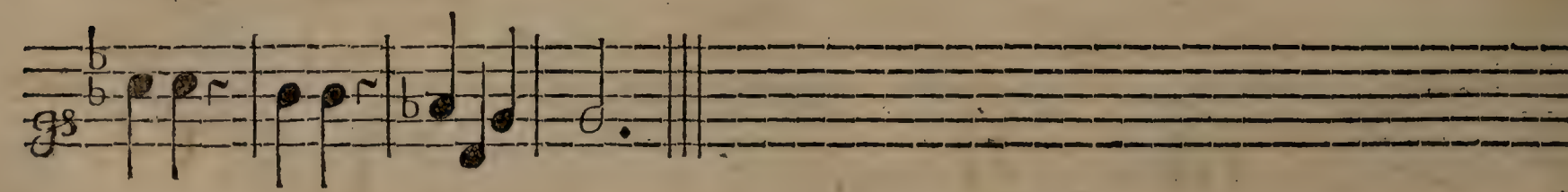
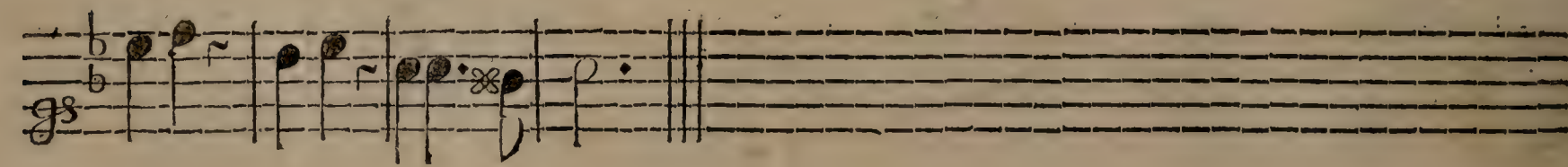
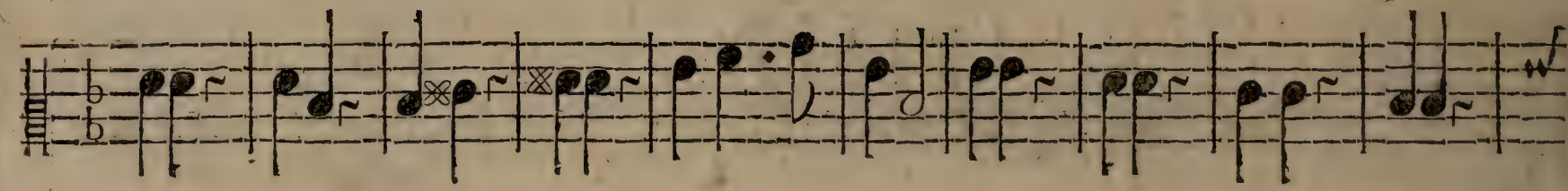
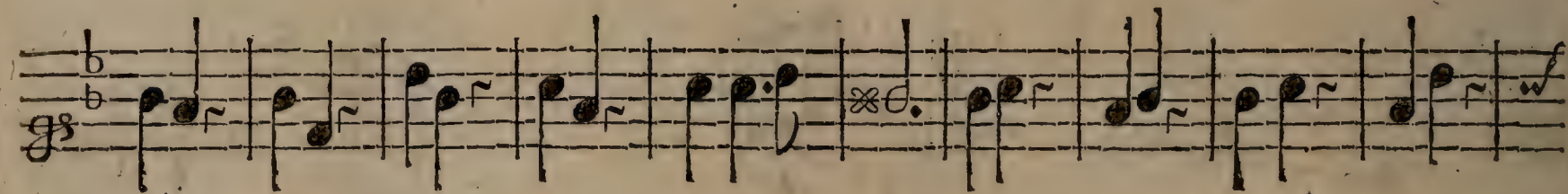
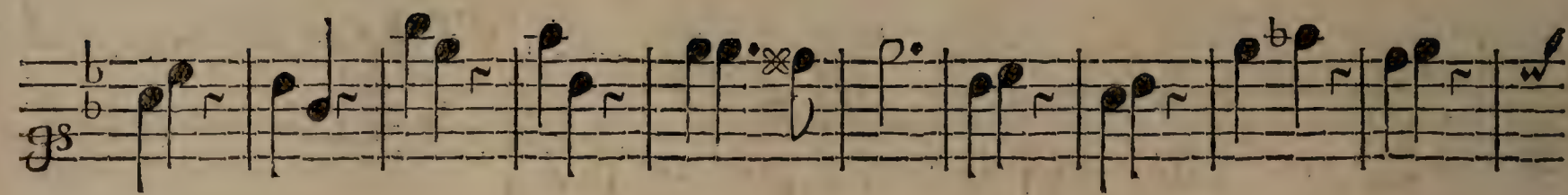
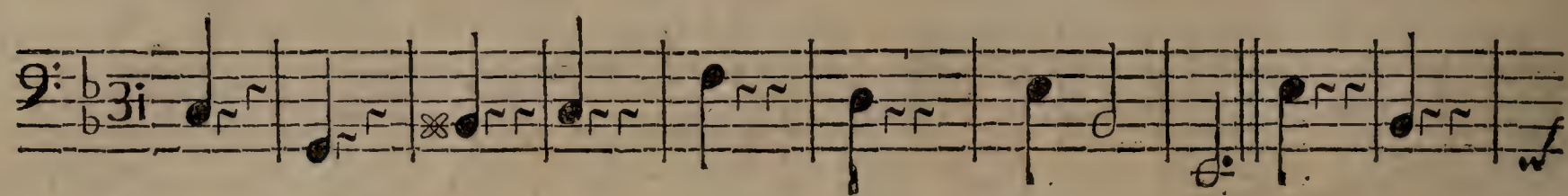
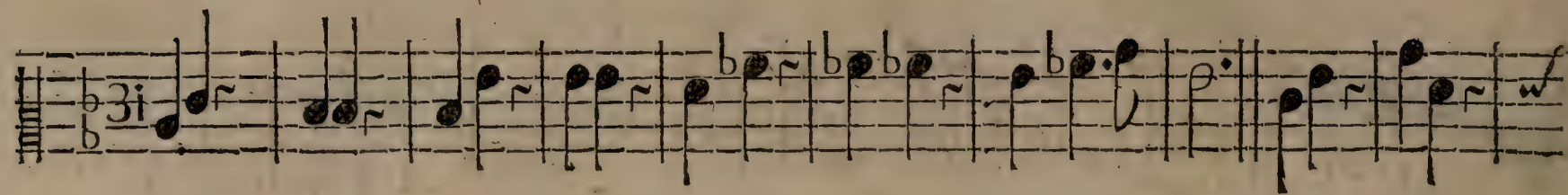
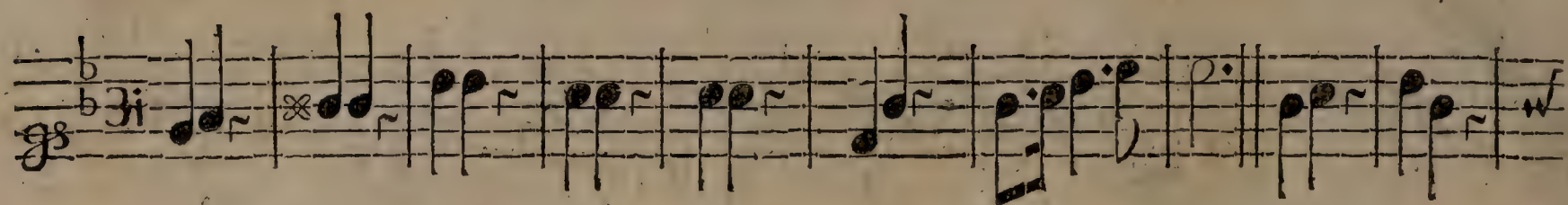
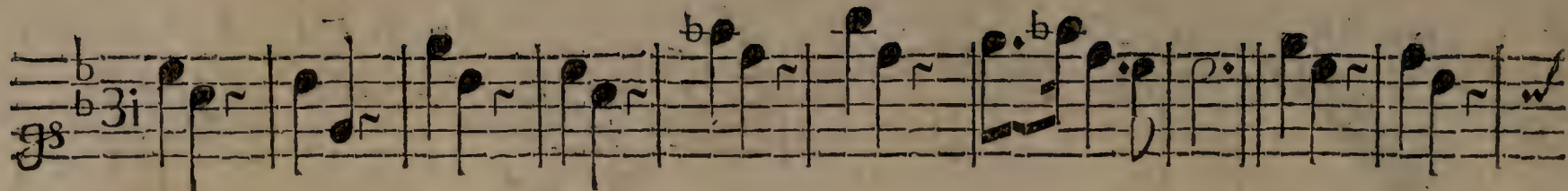


# First Musick.

[ 1 ]







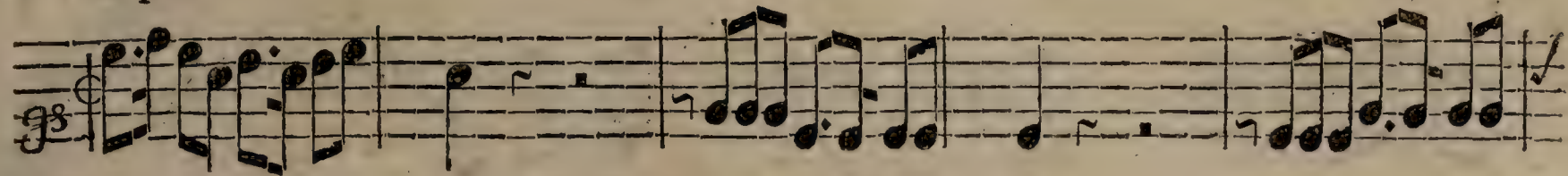


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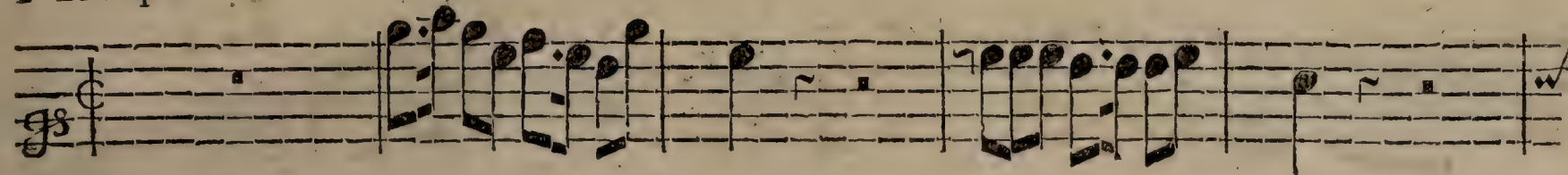
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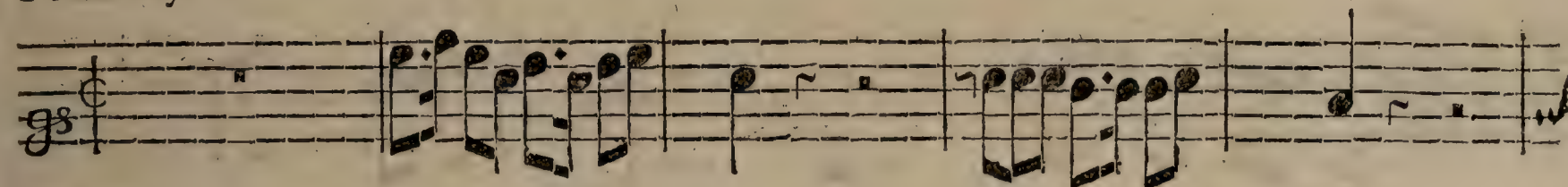
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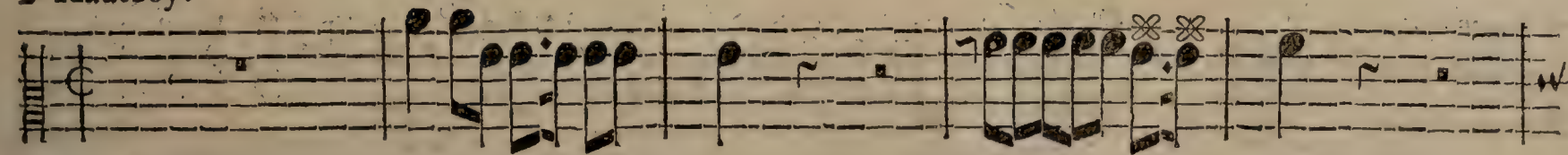
2 Trumpet.



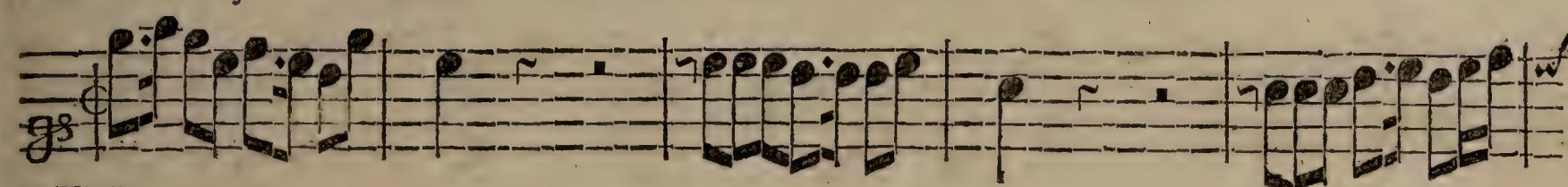
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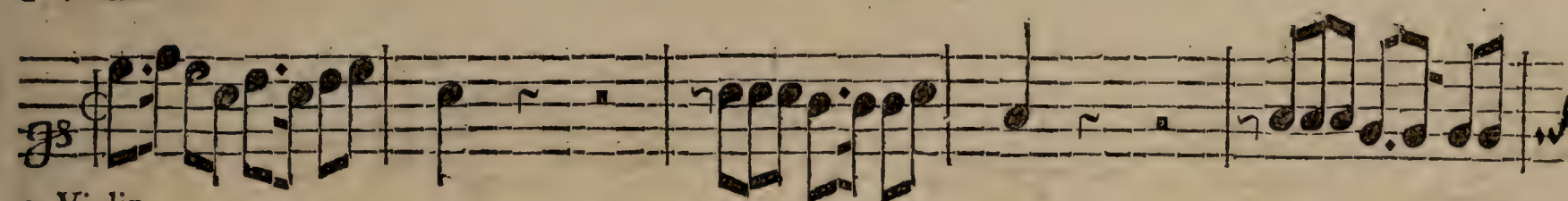
2 Hautboy.



Tener Hautboy.



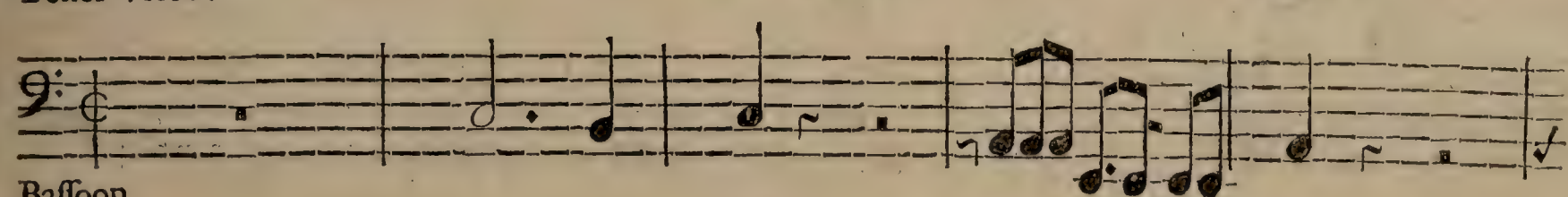
1 Violin.



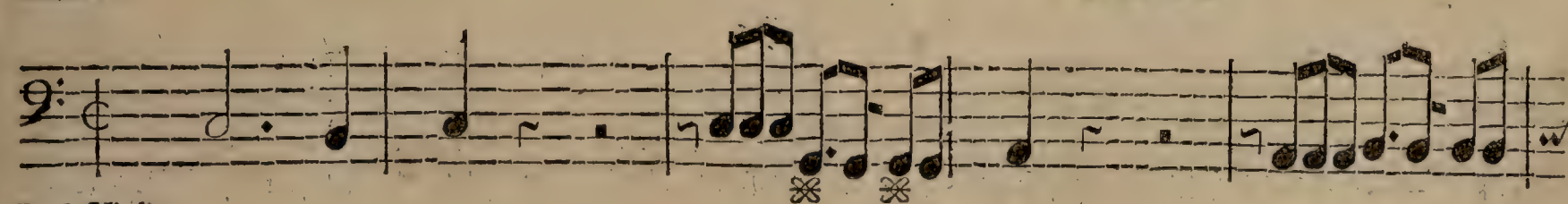
2 Violin.



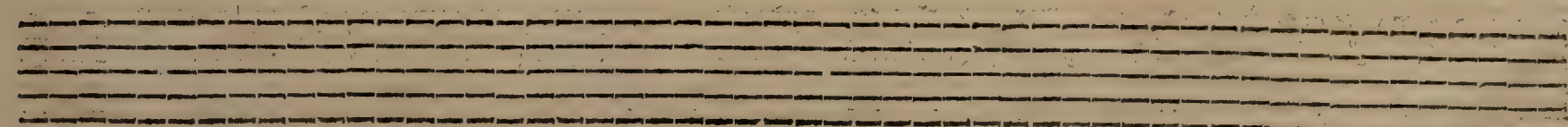
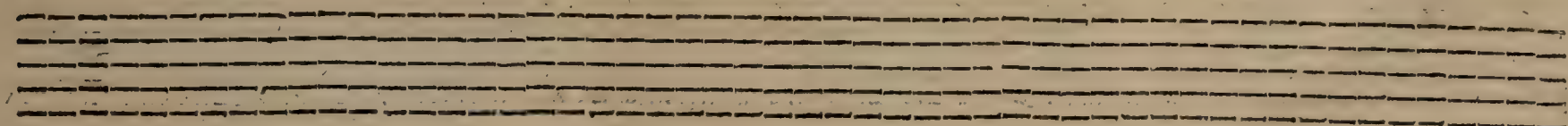
Tener Violin.



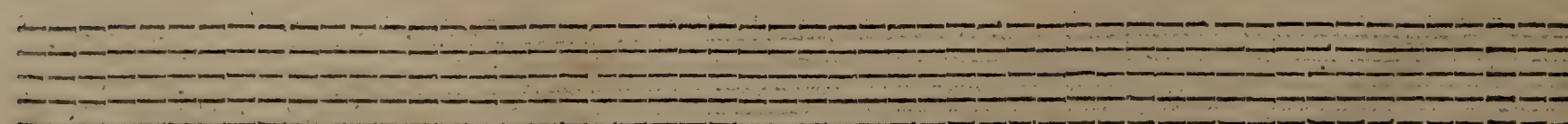
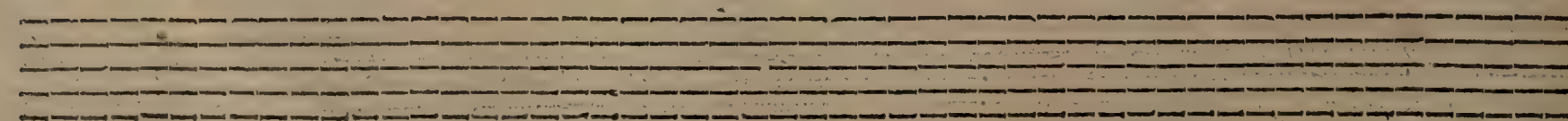
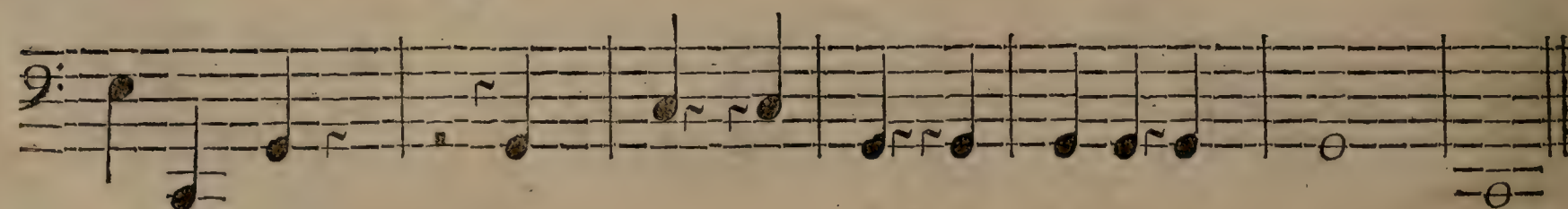
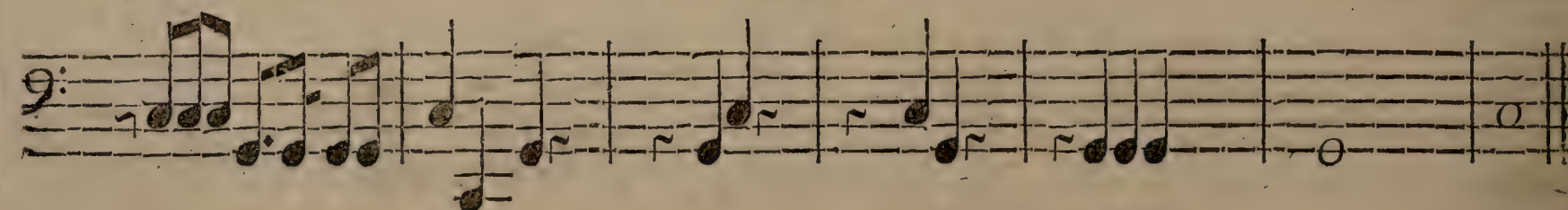
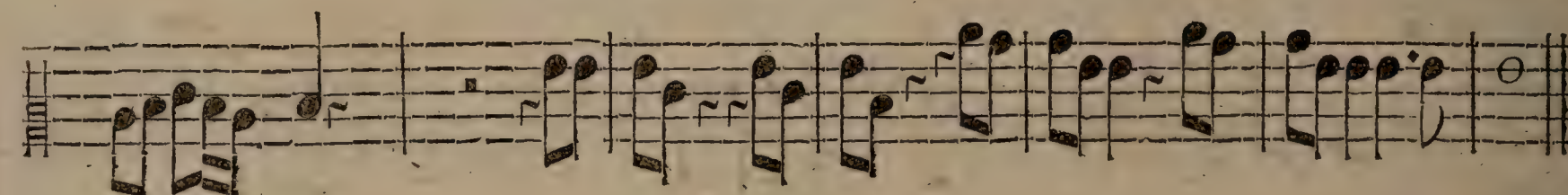
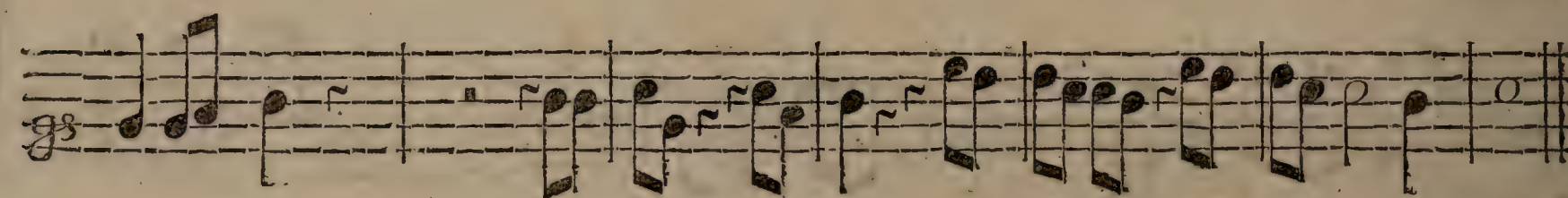
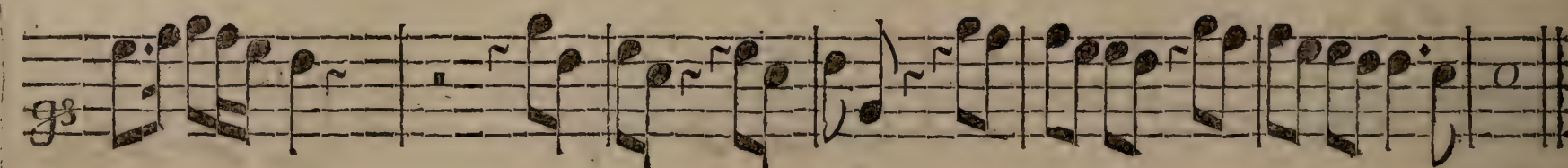
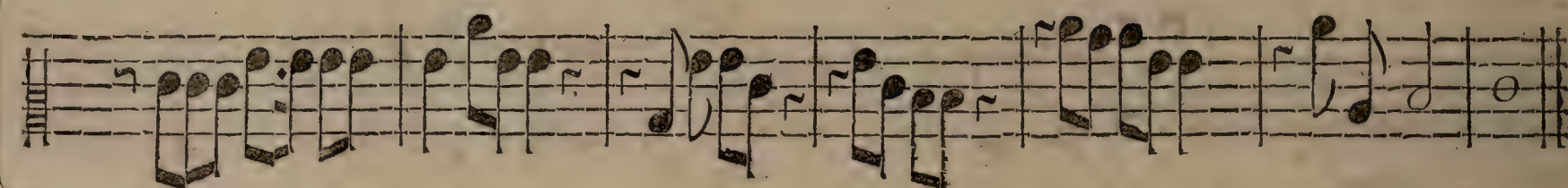
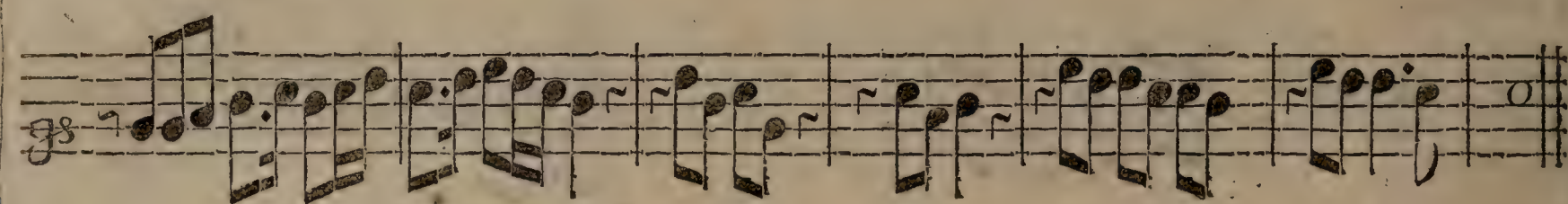
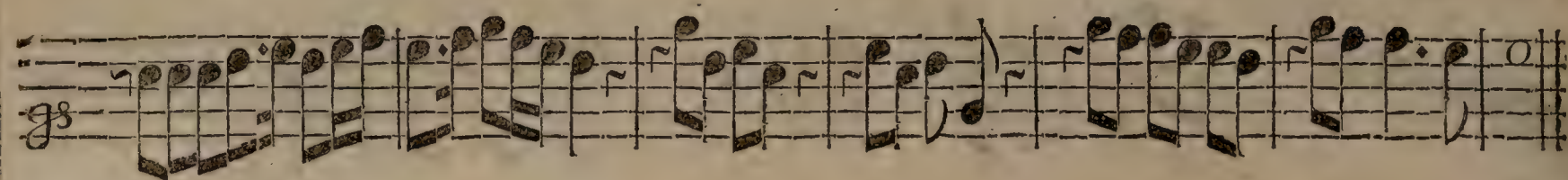
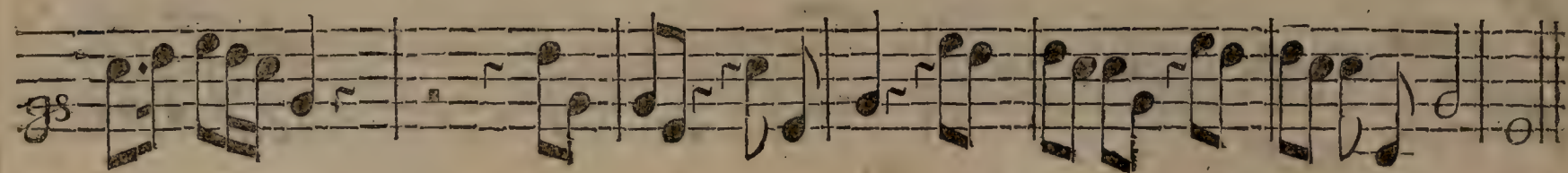
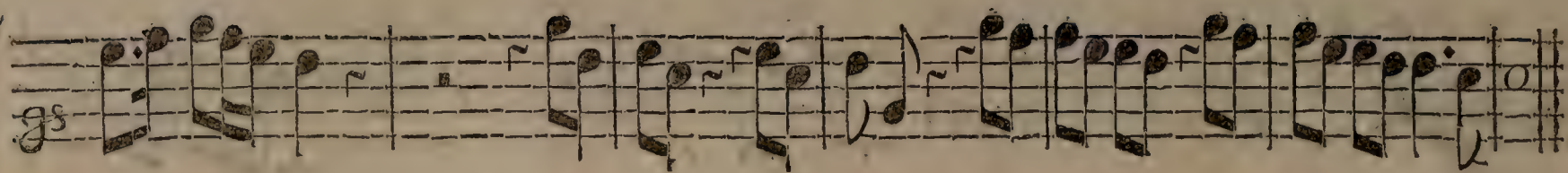
Bassoon.



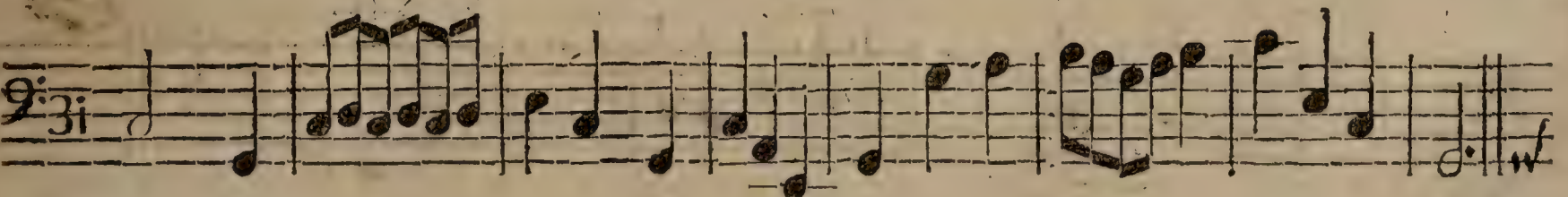
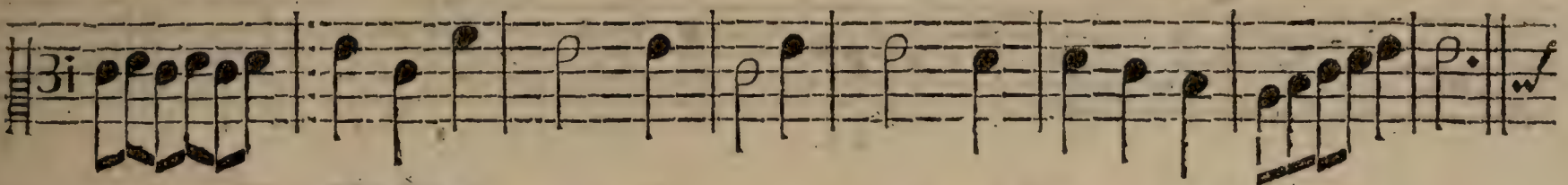
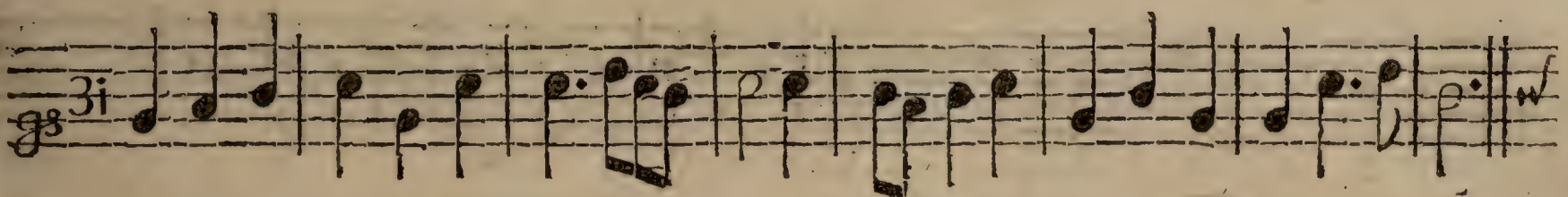
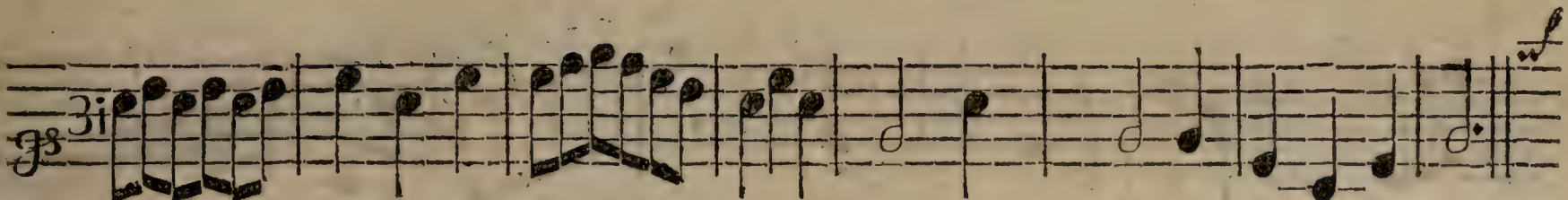
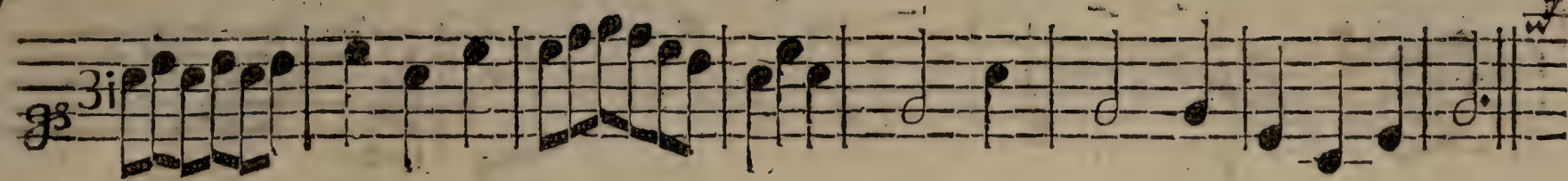
Base Violin.



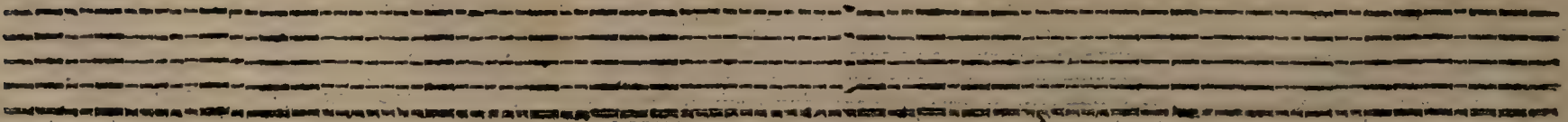
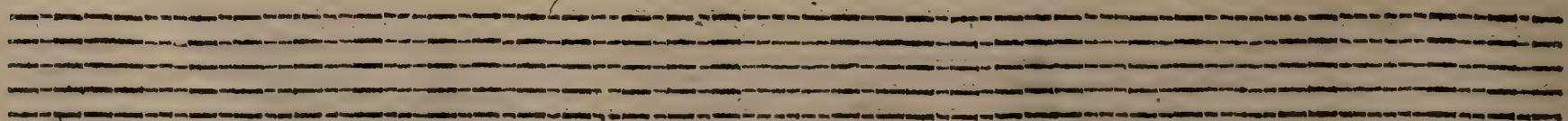
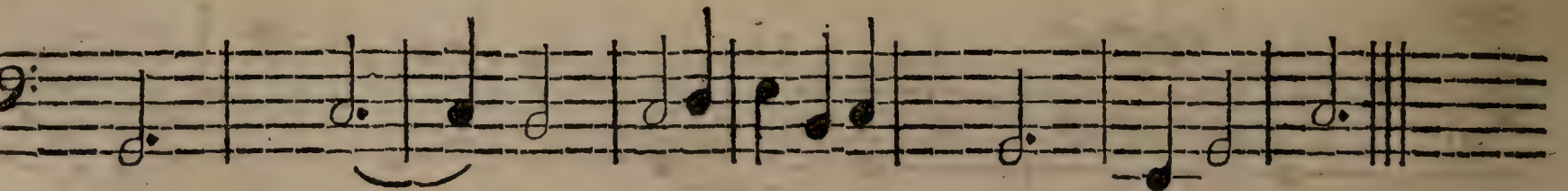
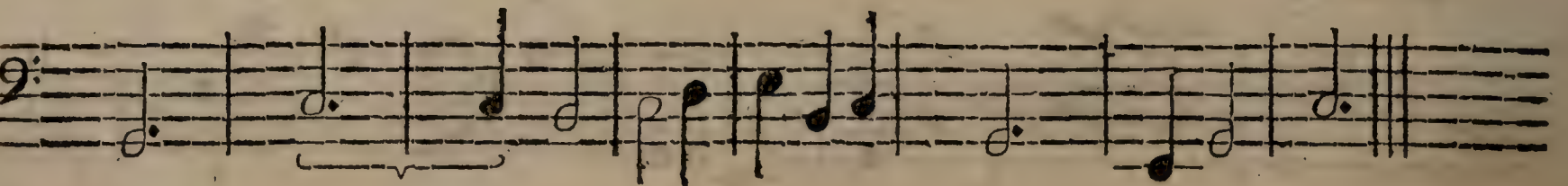
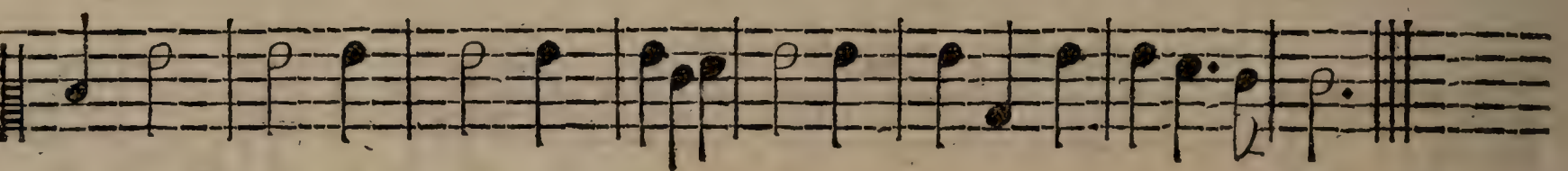
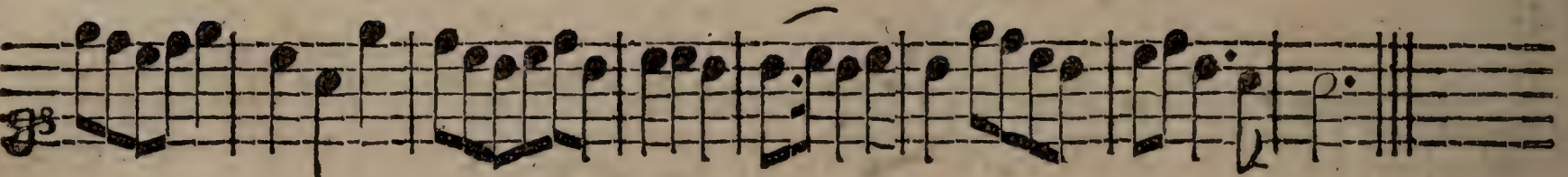
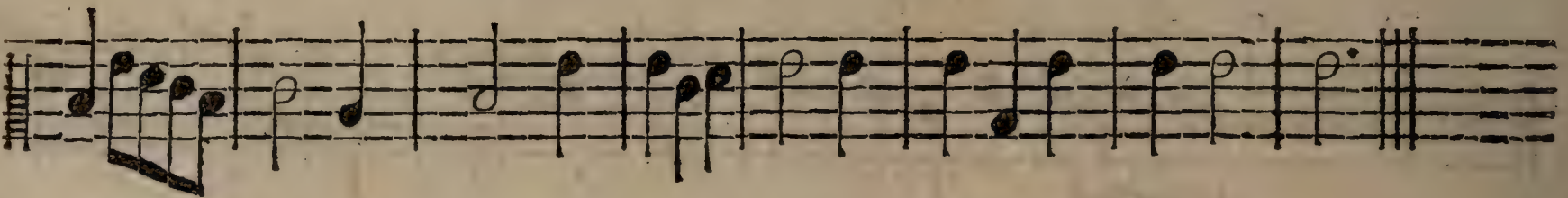
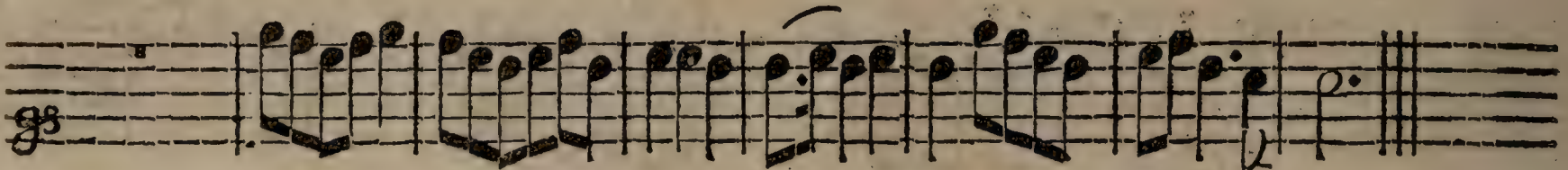
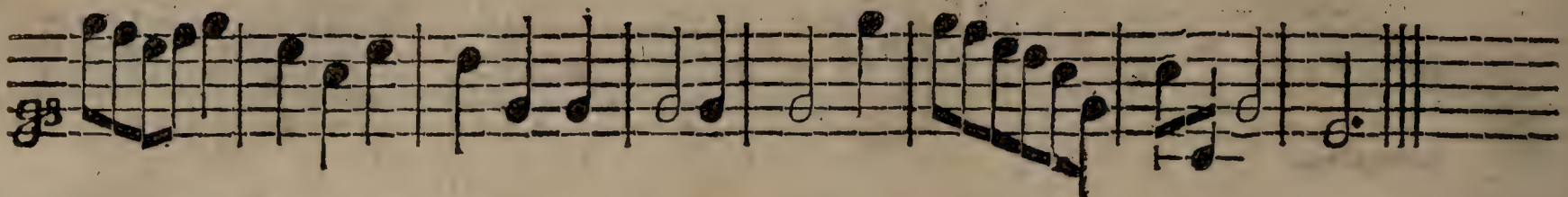
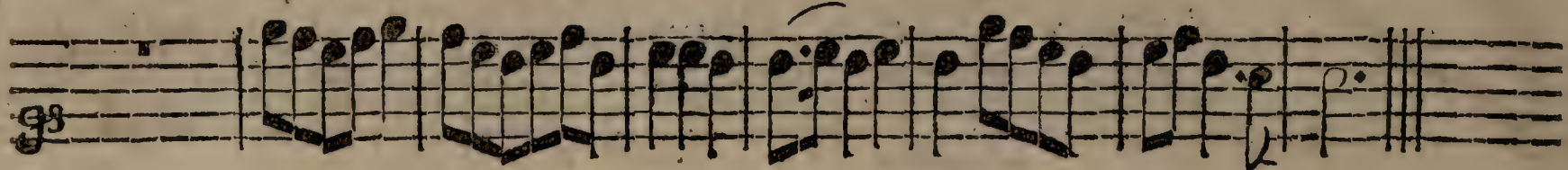
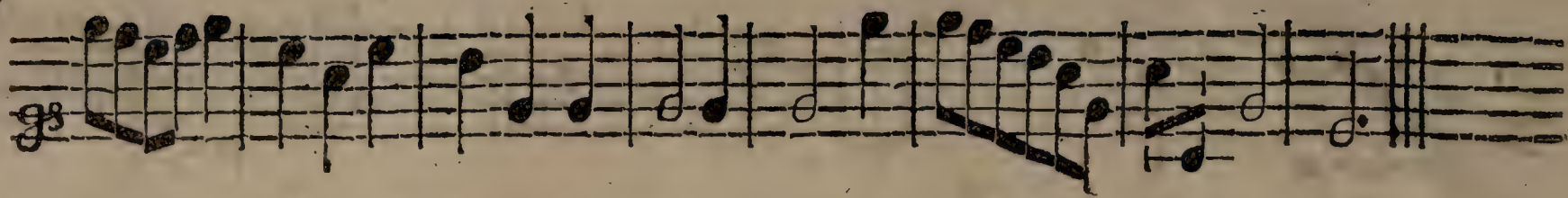








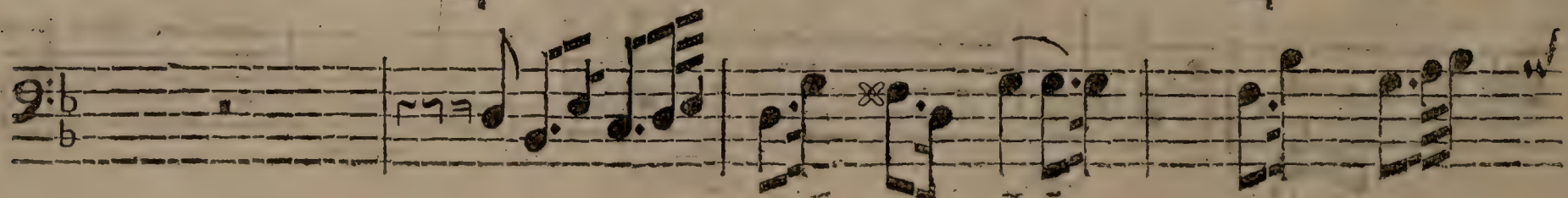
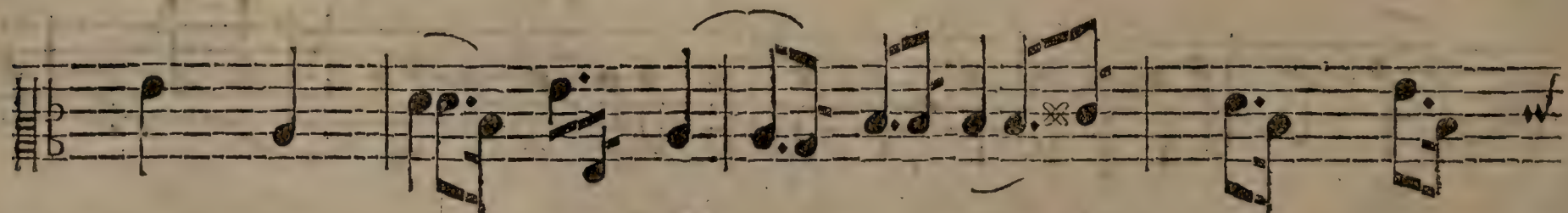
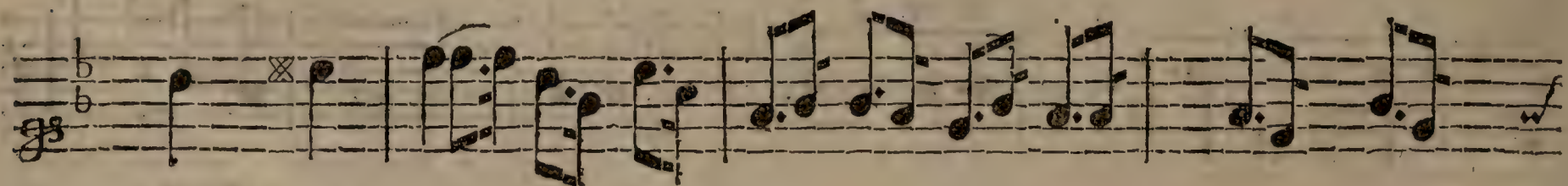
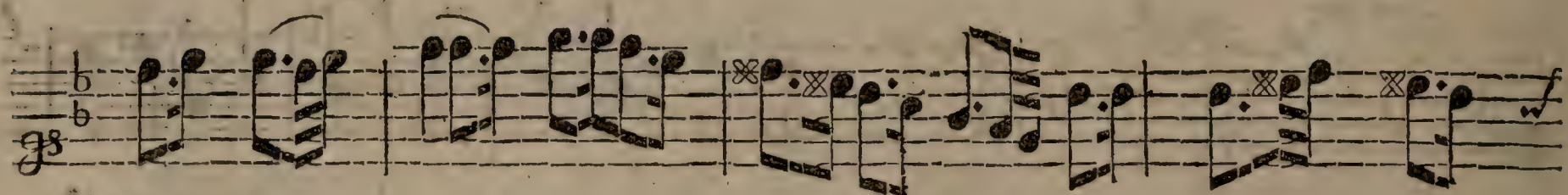
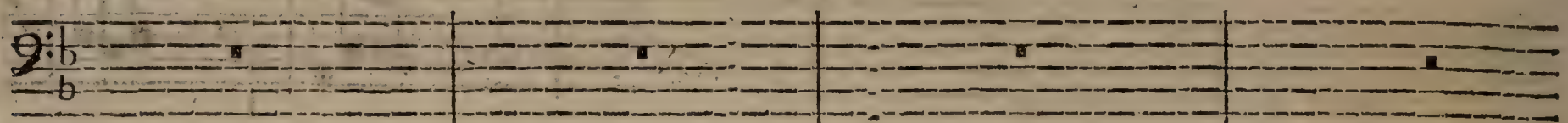
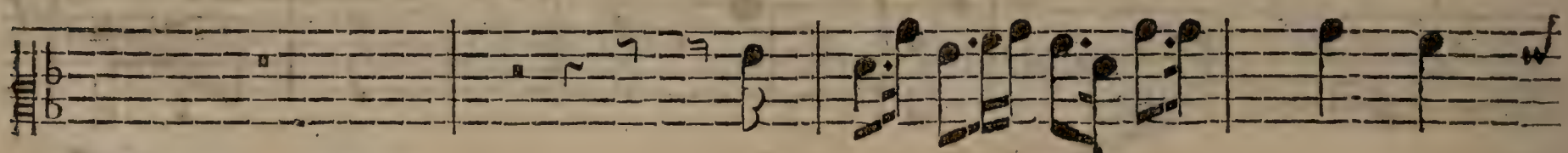
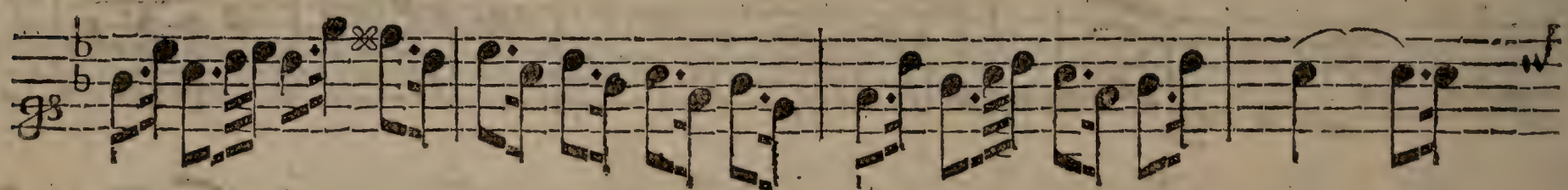
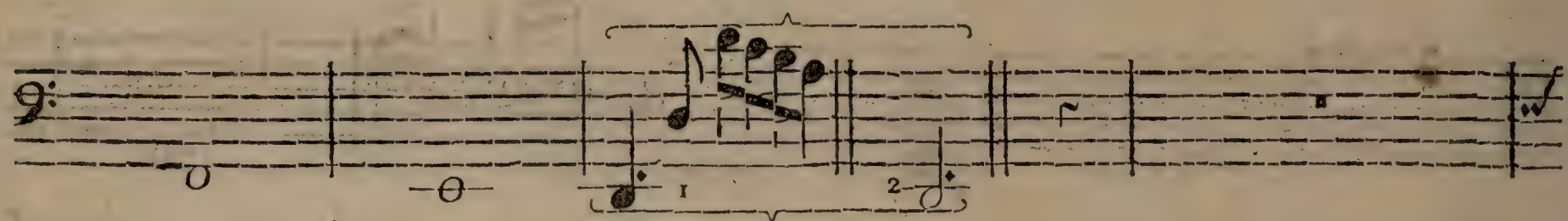
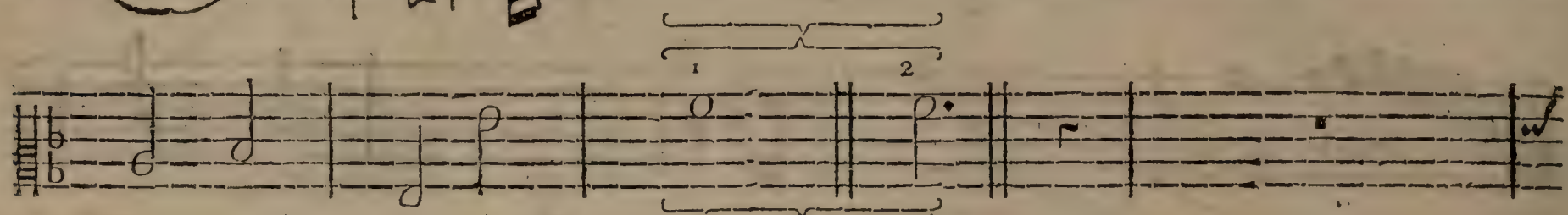
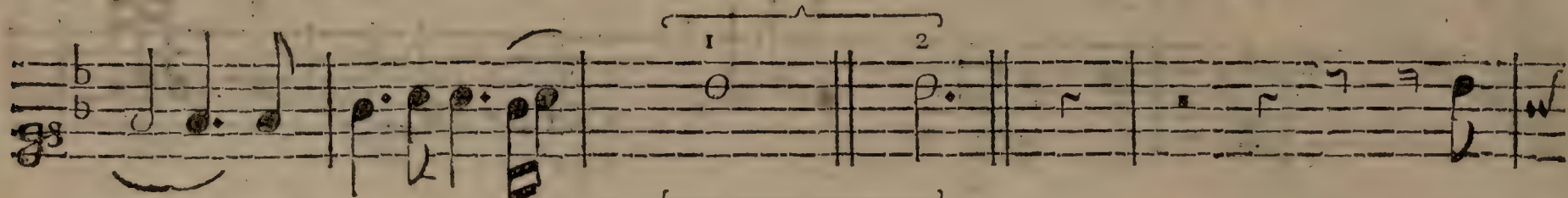
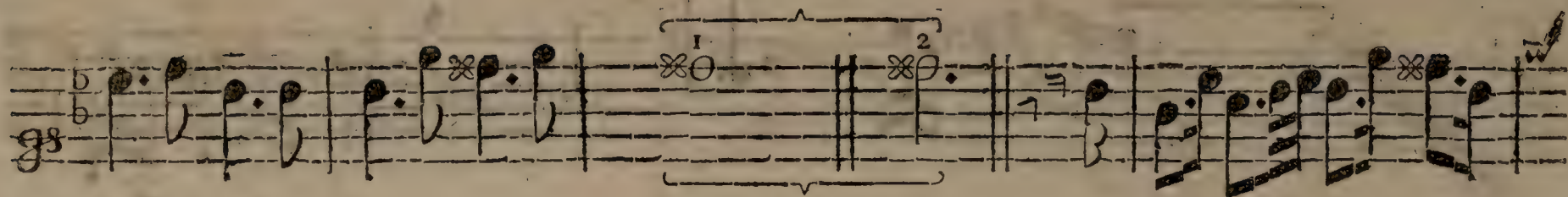




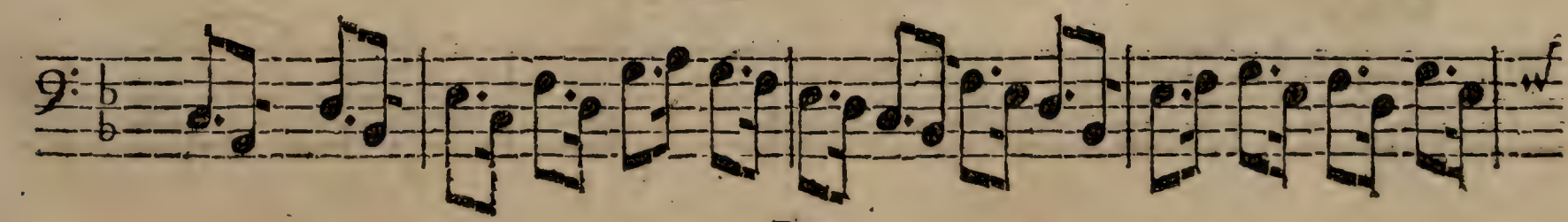
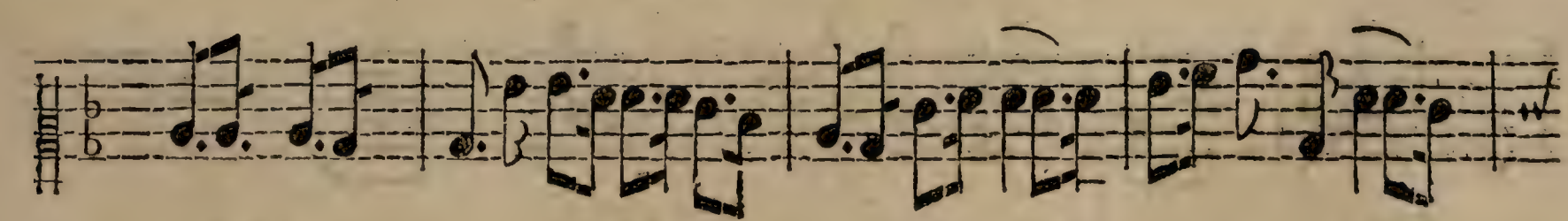
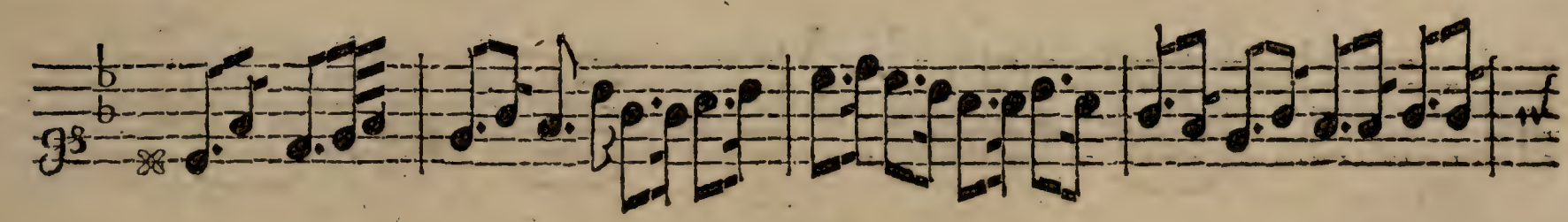
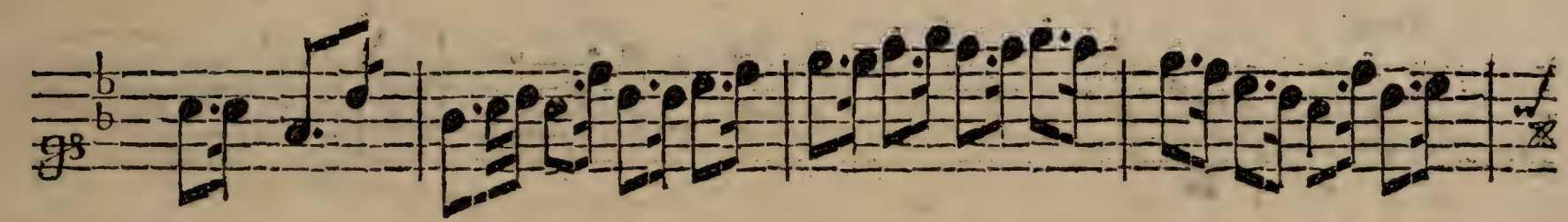
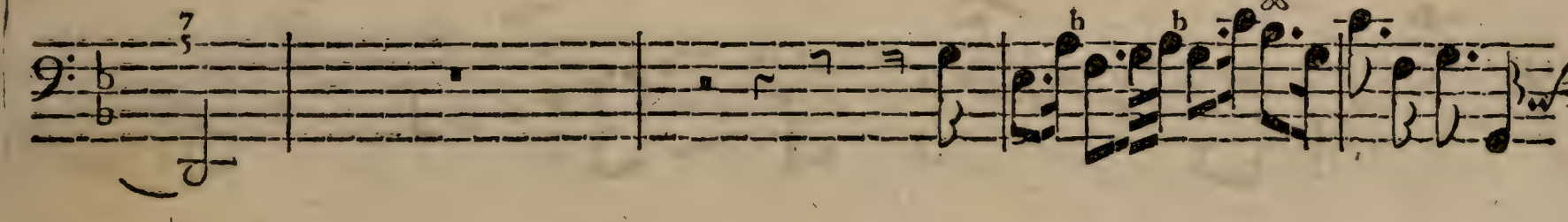
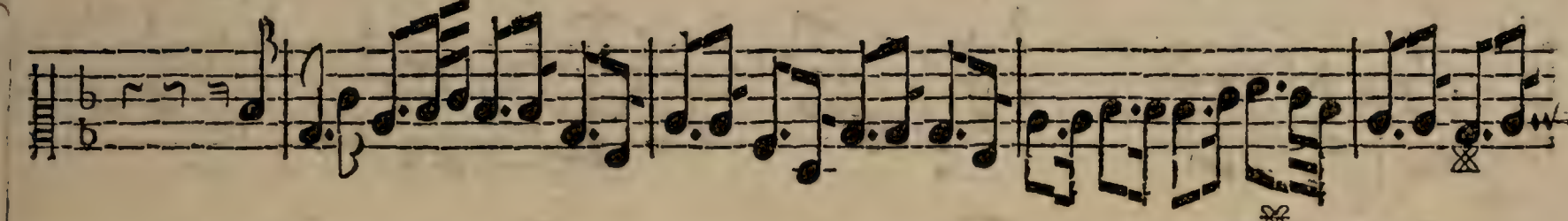
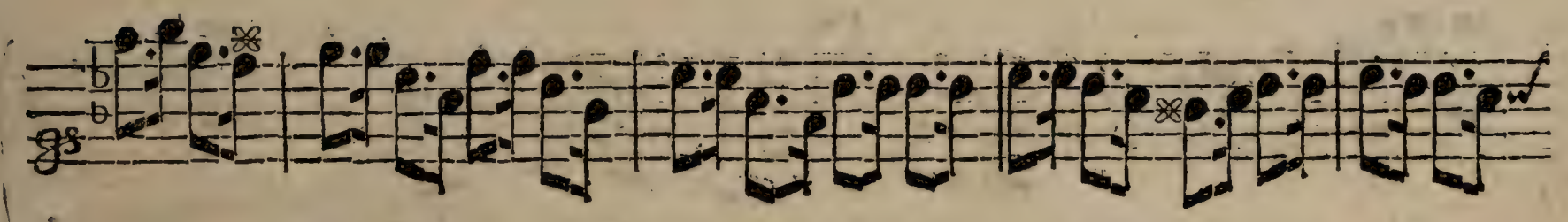
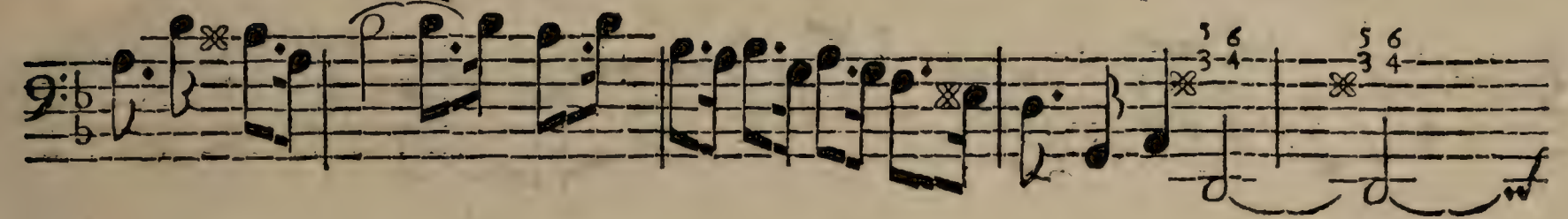
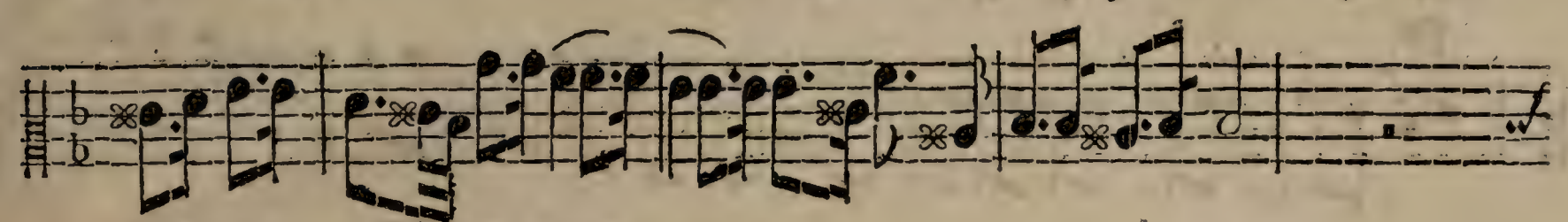
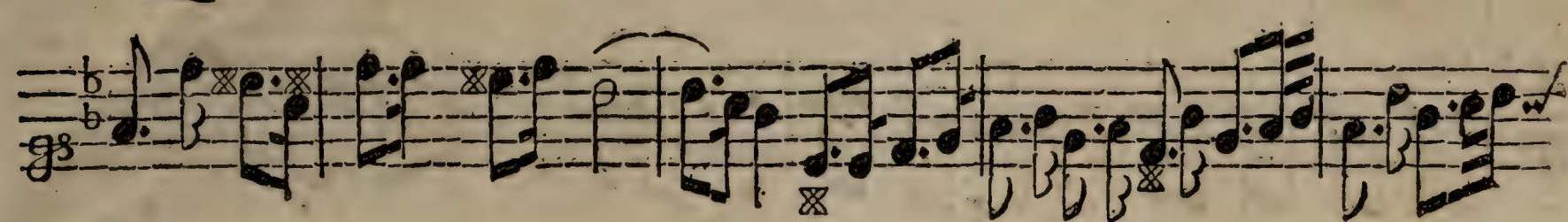
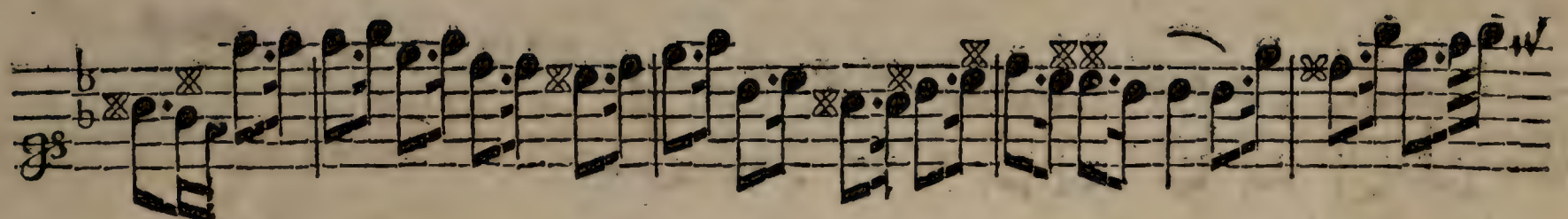


A handwritten musical score consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are also some markings that look like 'x' or 'o' on some notes, possibly indicating specific performance instructions or corrections. The paper is aged and slightly discolored.

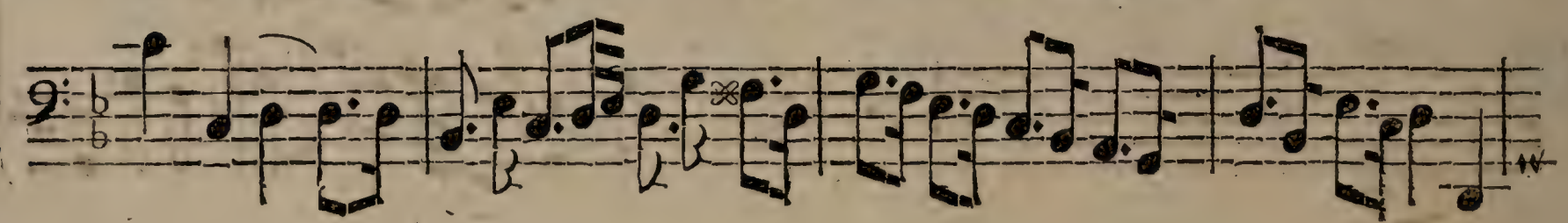
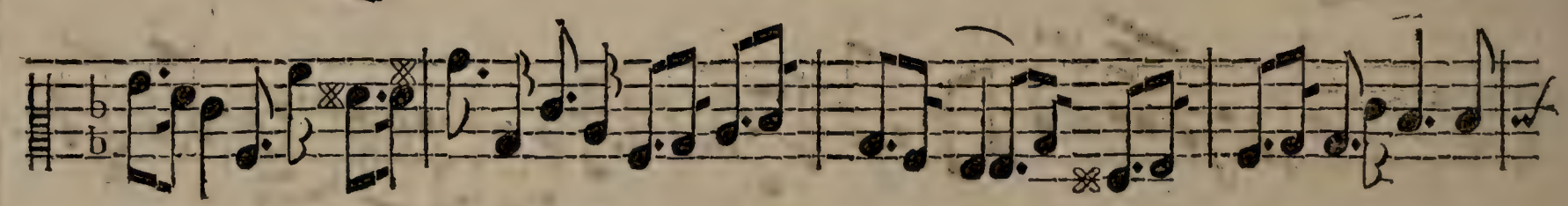
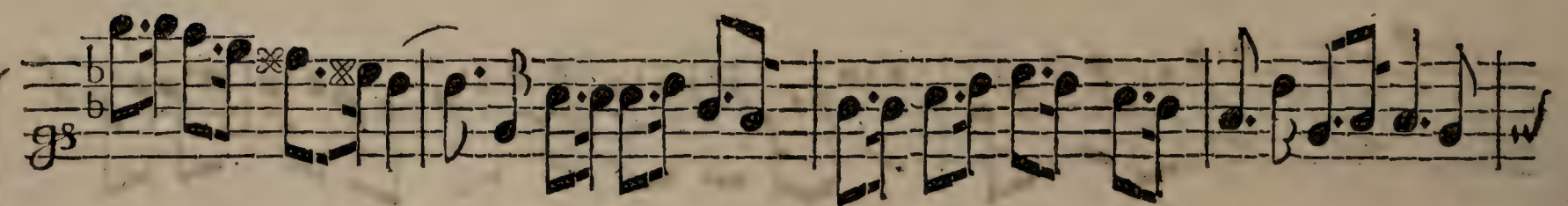
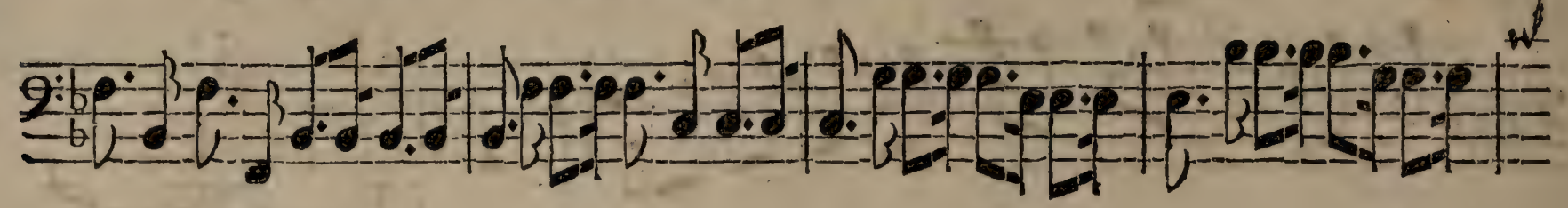
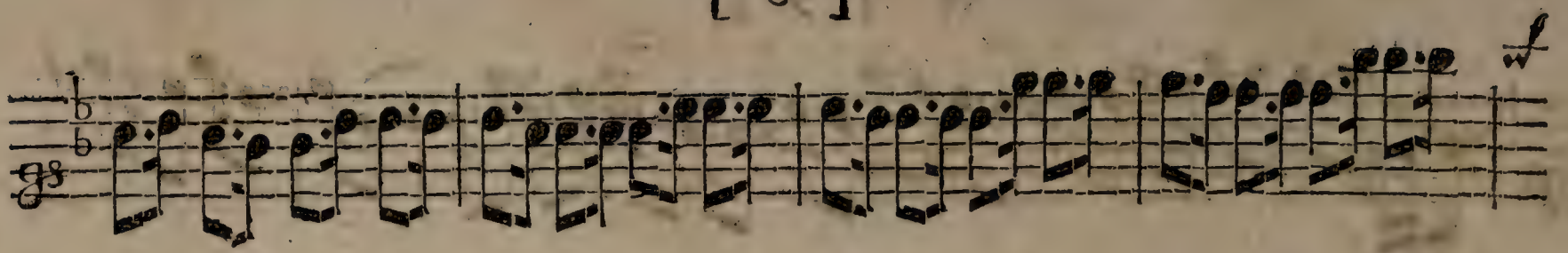




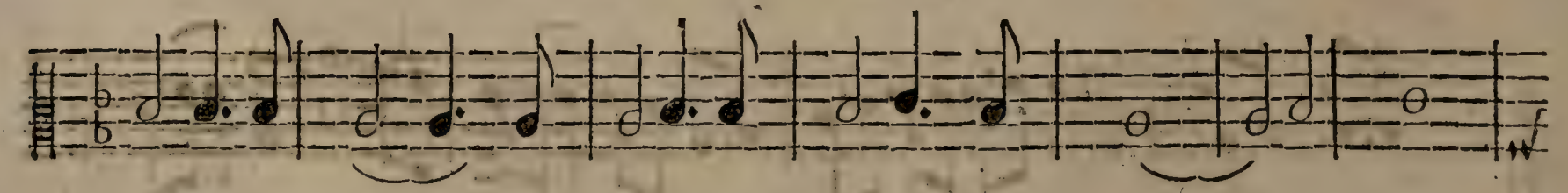
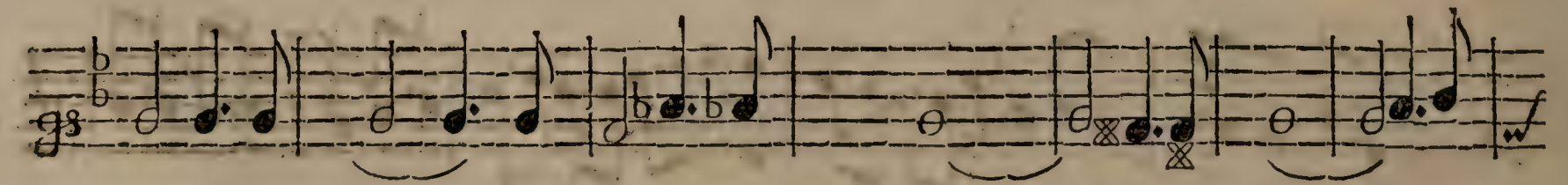
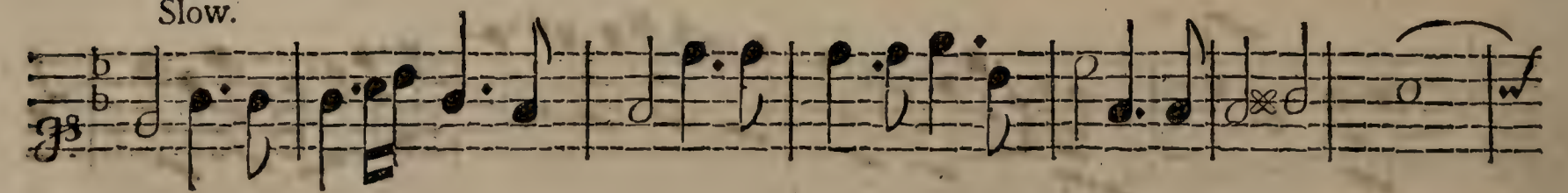




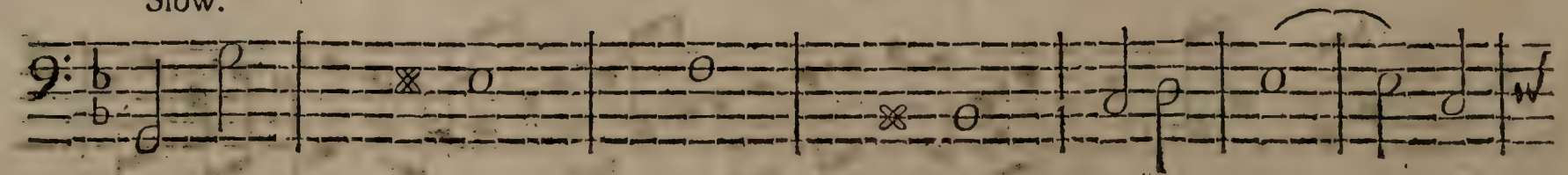




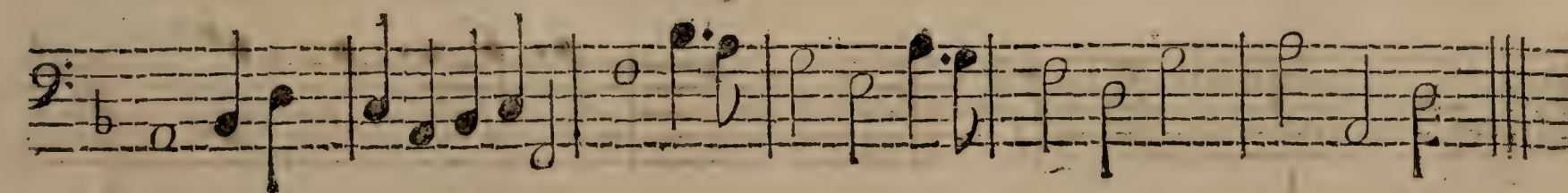
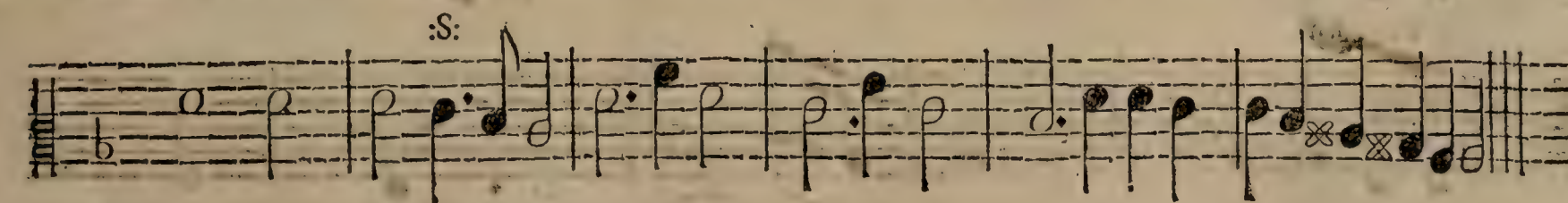
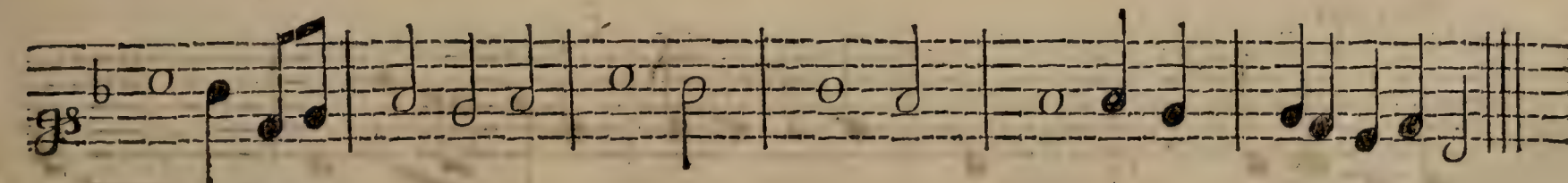
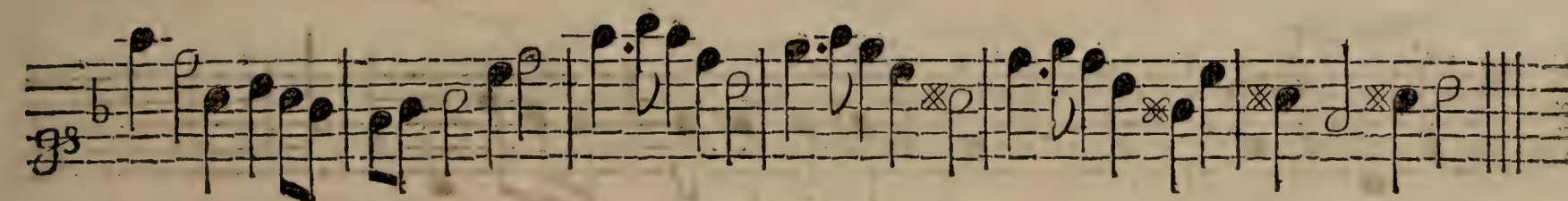
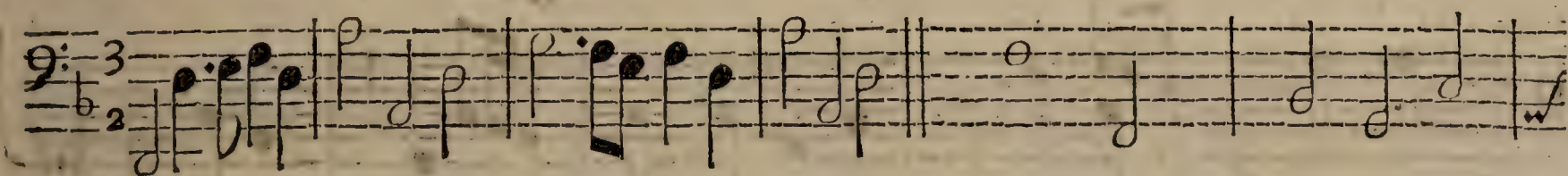
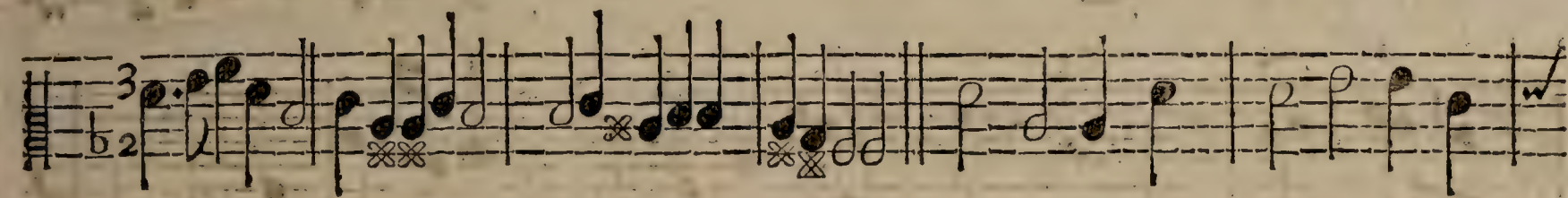
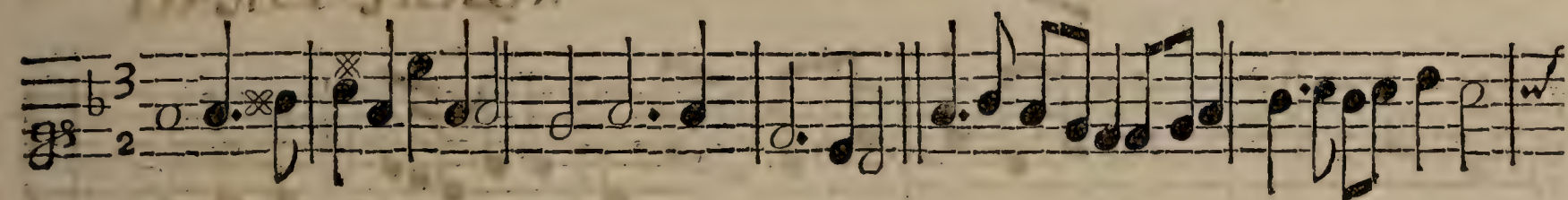
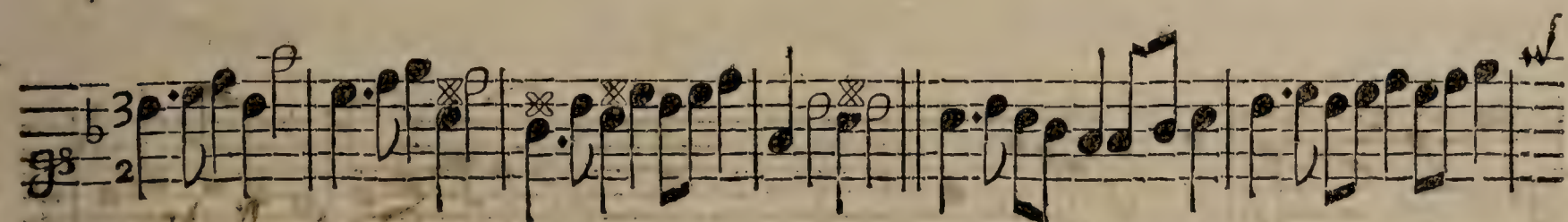
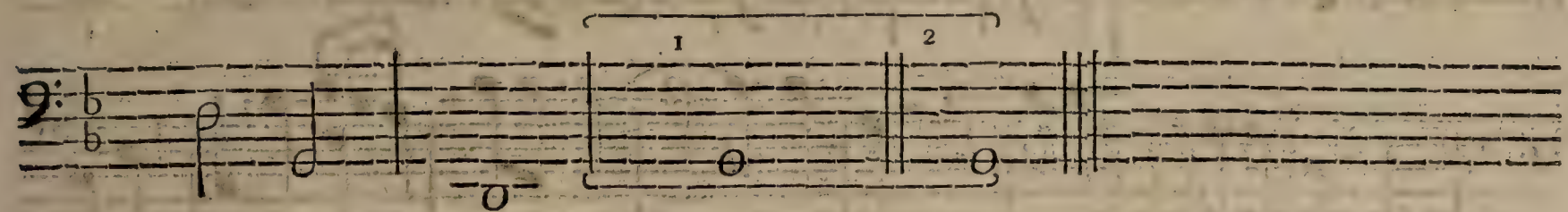
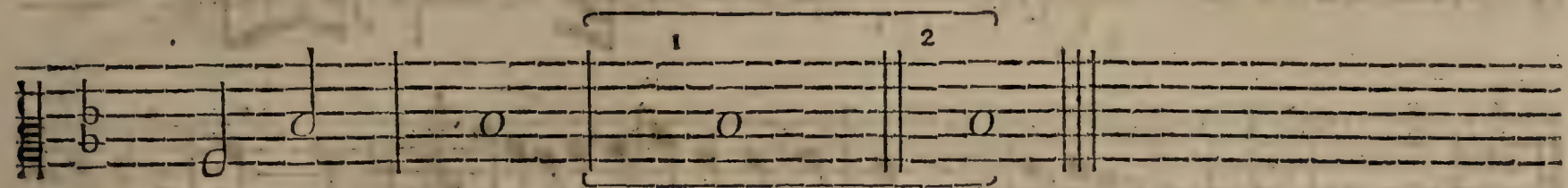
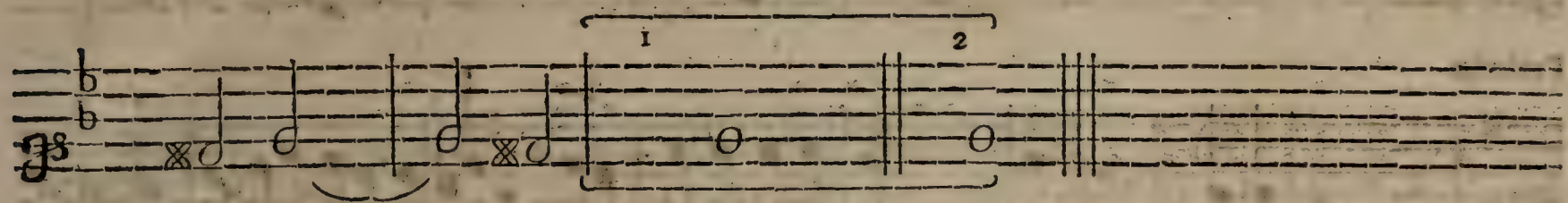
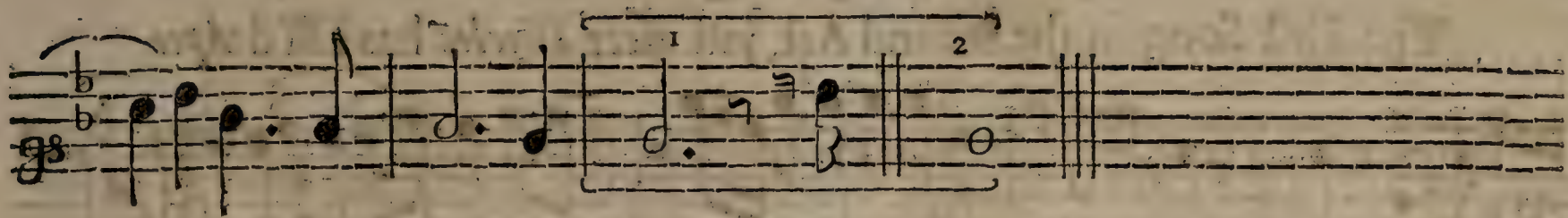
Slow.



Slow.

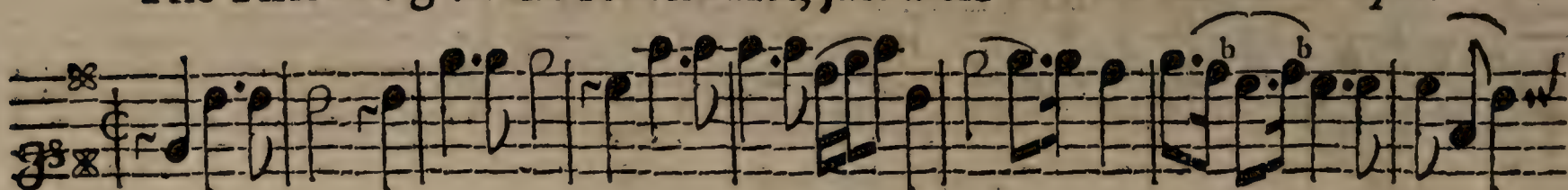




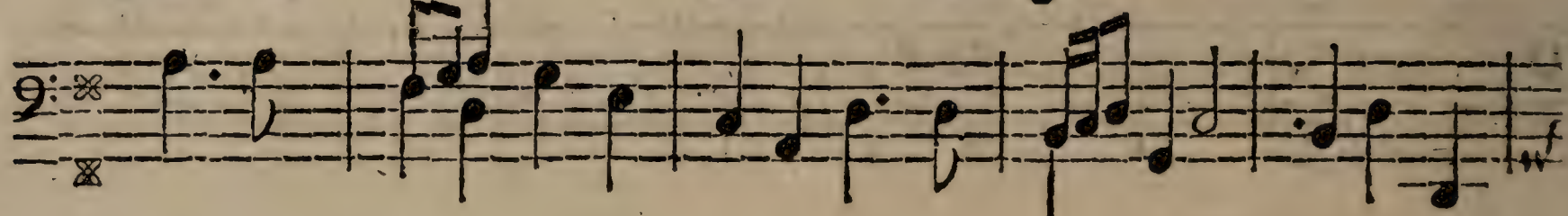
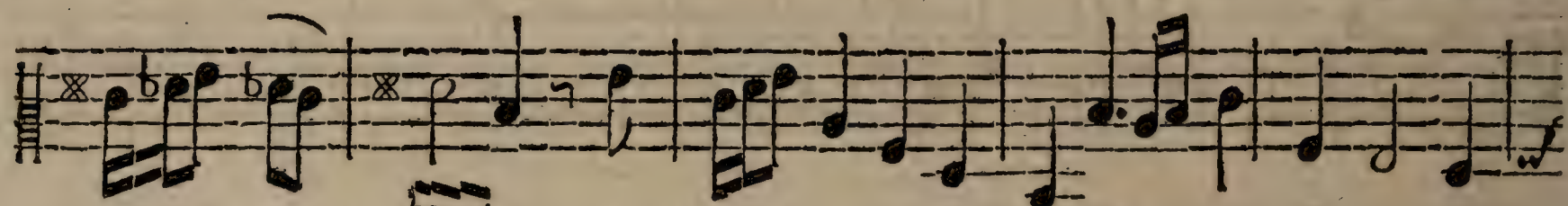
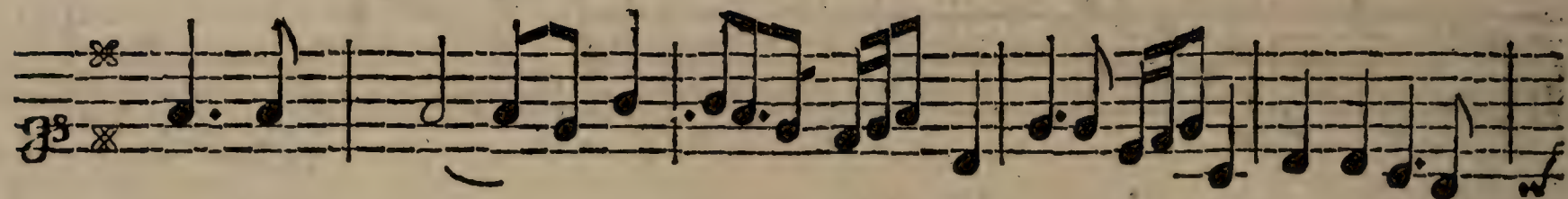
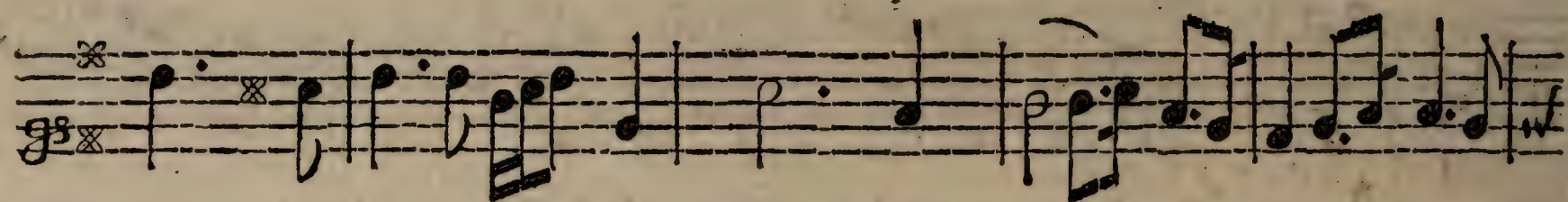
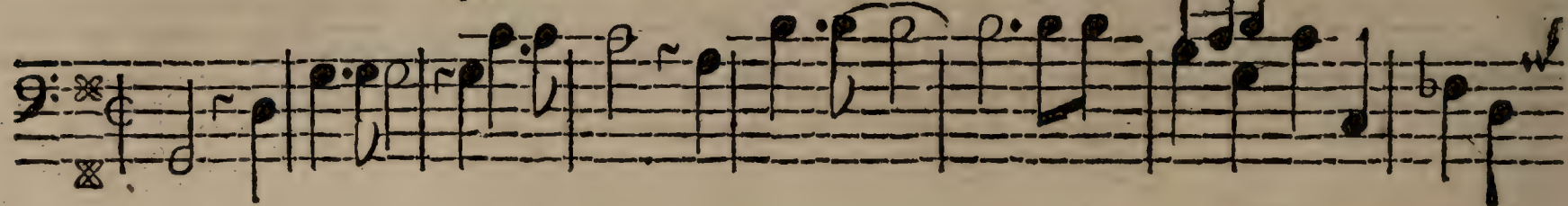
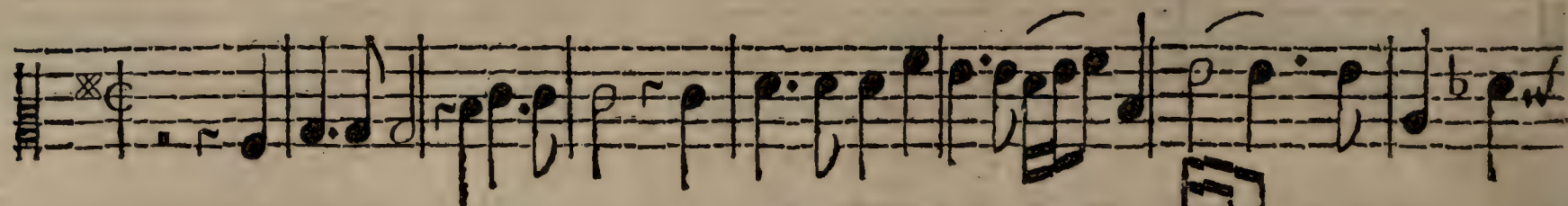
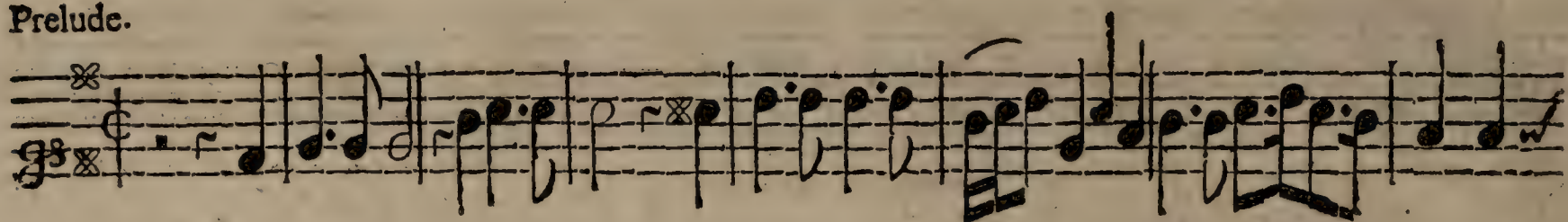




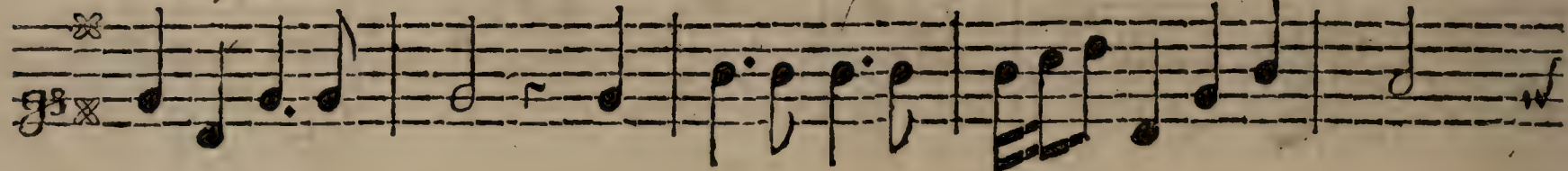
The First Song in the Second Act, just after *Diocles* has kill'd *Aper*.



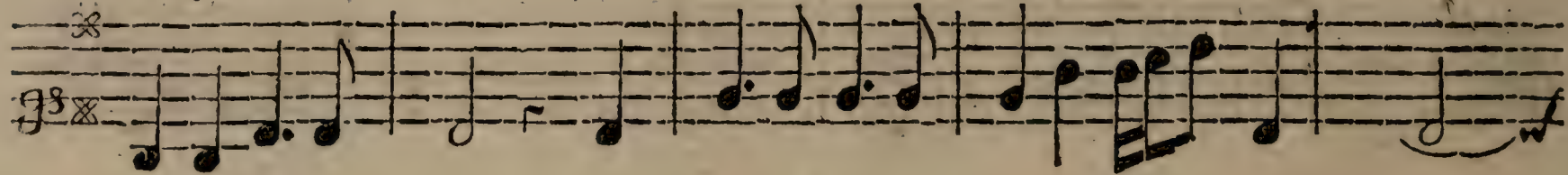
Prelude.



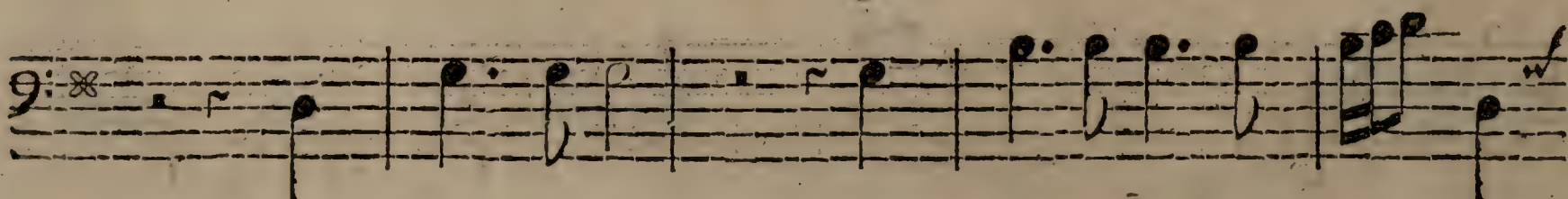
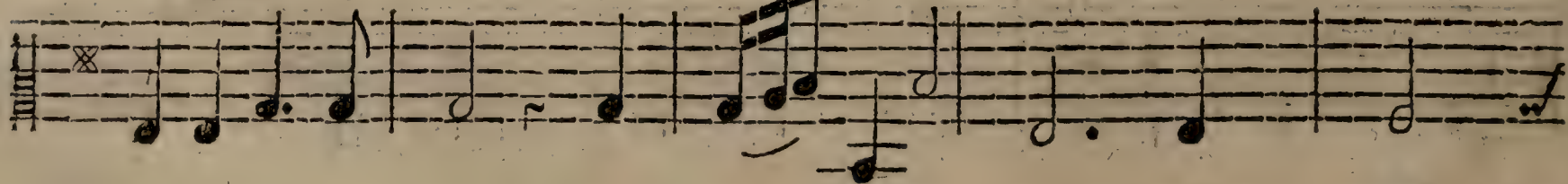
Play soft.



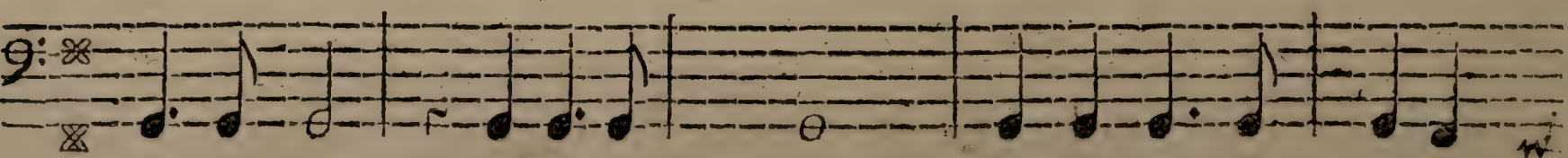
Play soft.



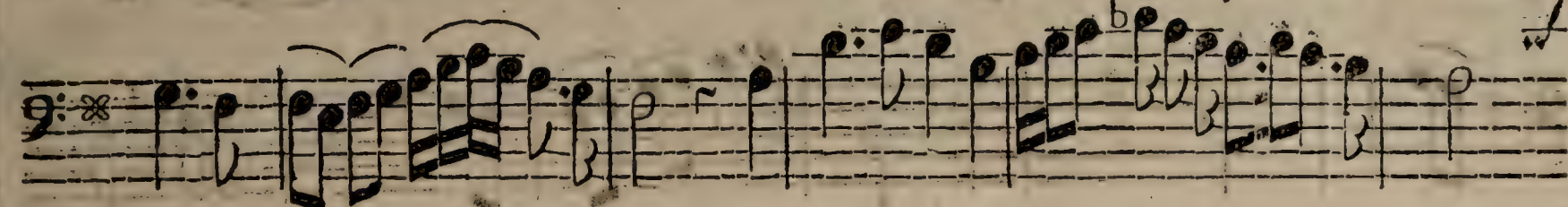
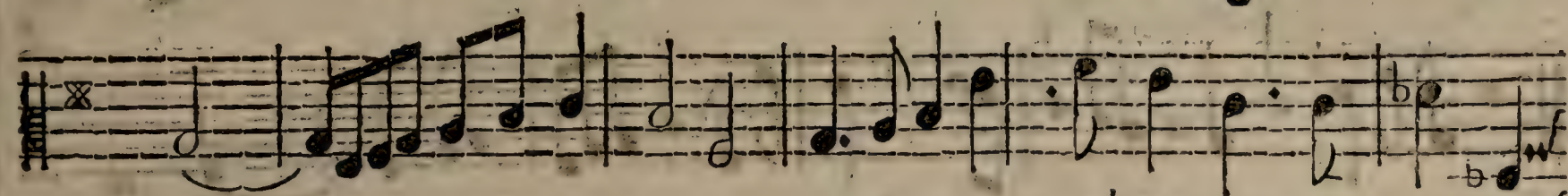
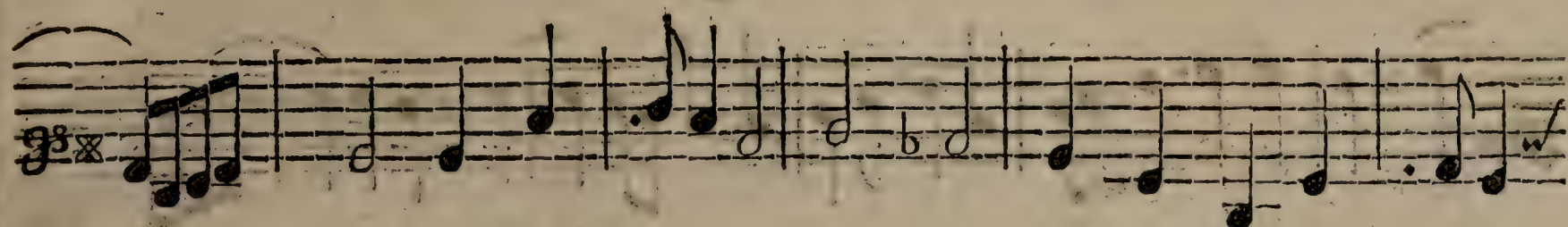
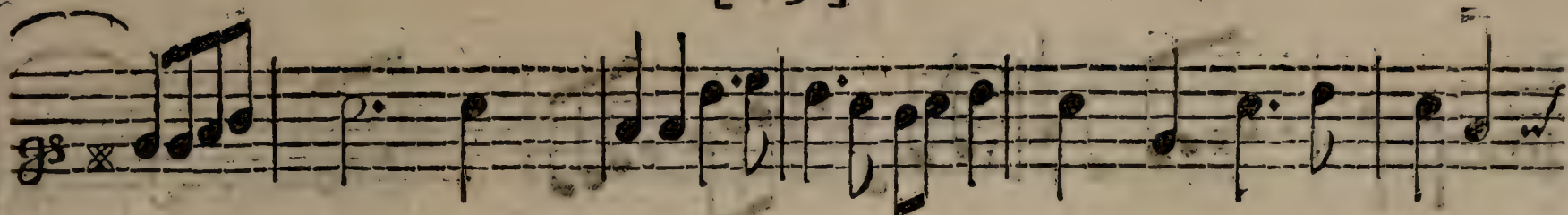
Play soft.



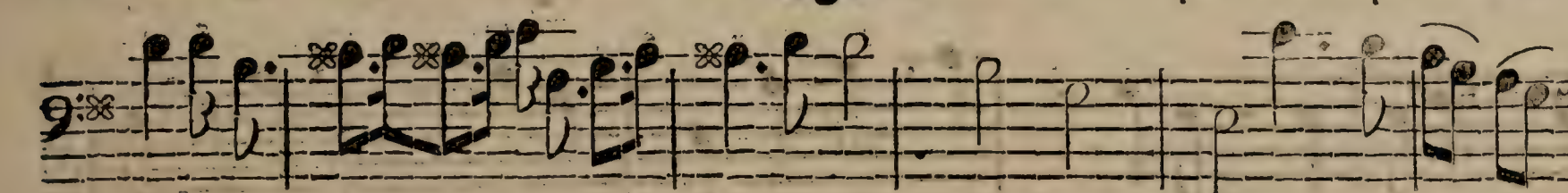
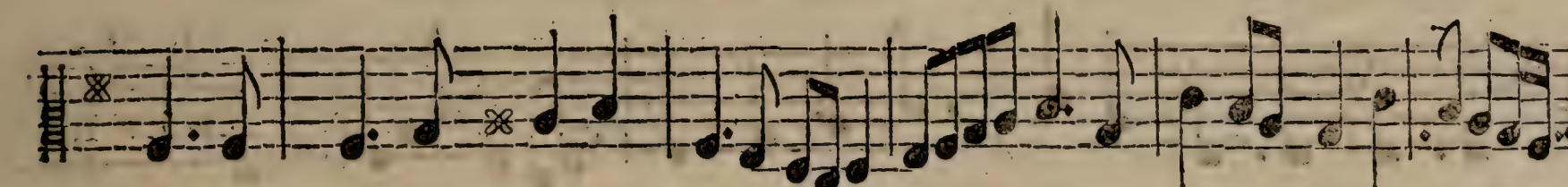
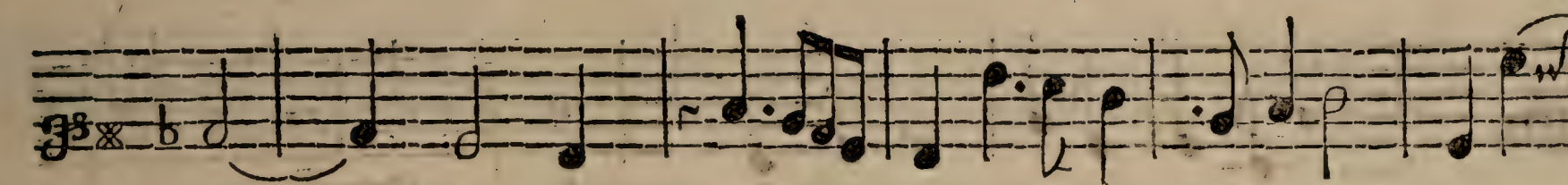
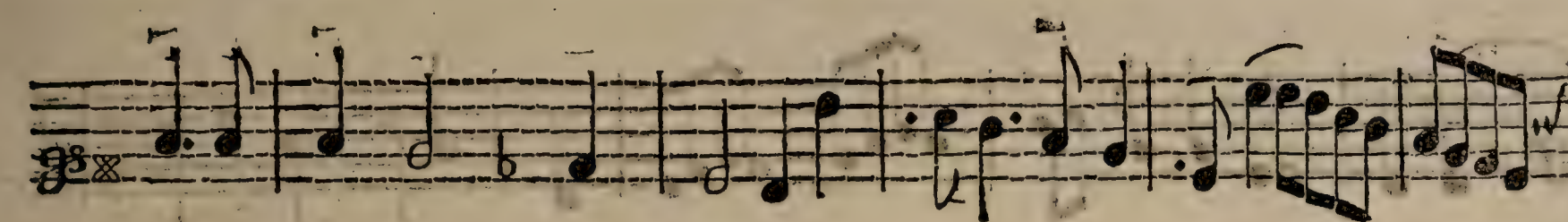
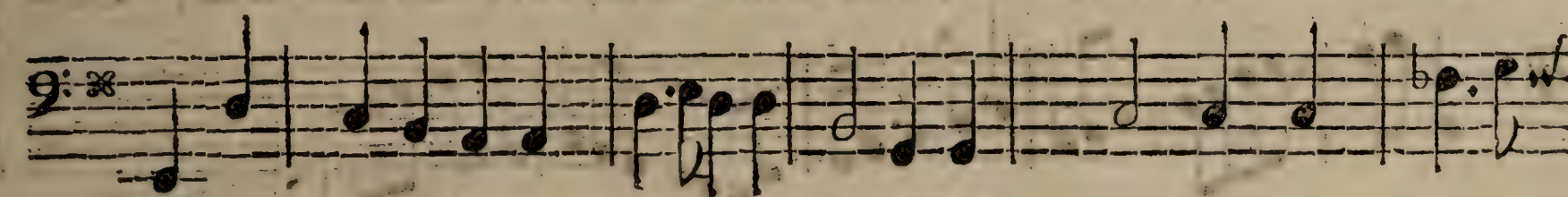
Gr---eat --- Di--o--cles, --- great.----- Di--o--cles, the--Boar has--



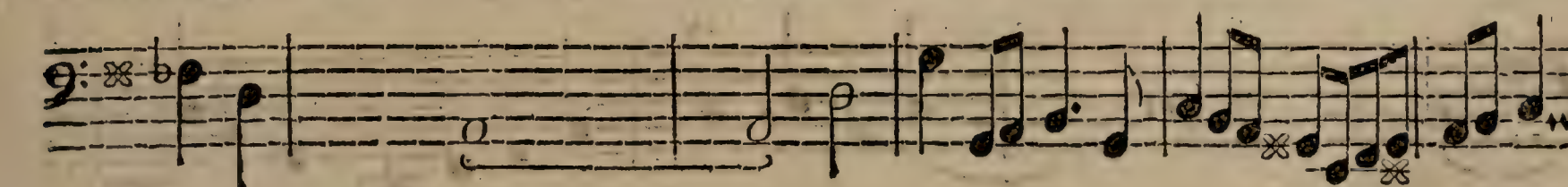




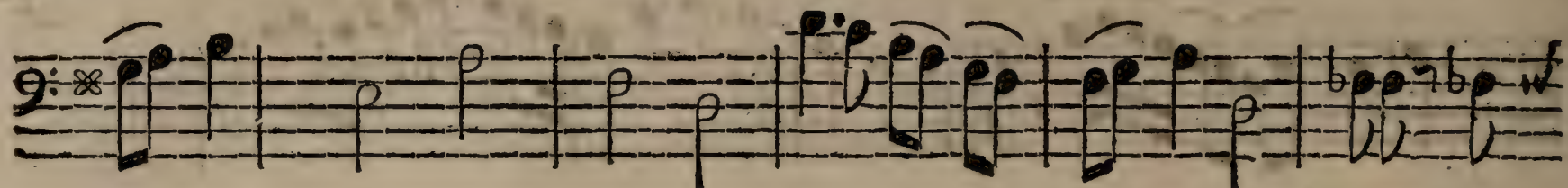
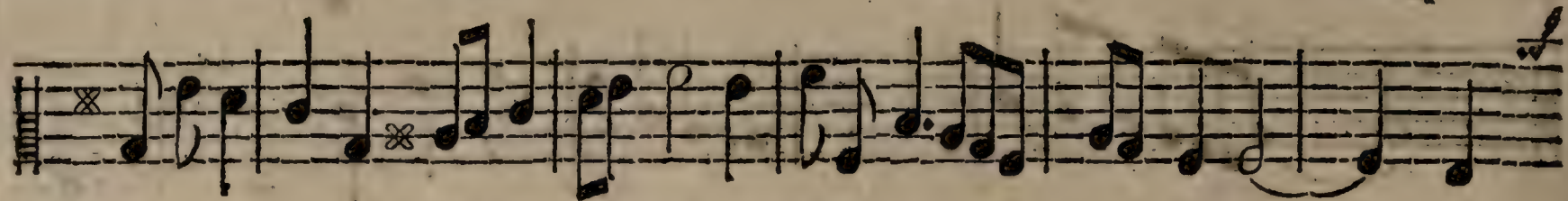
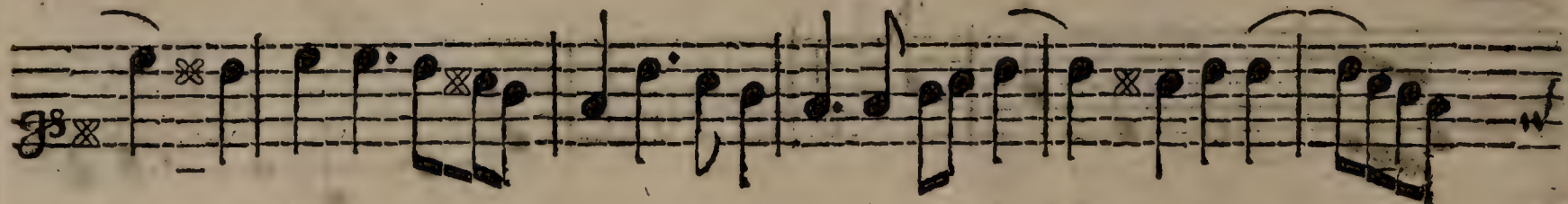
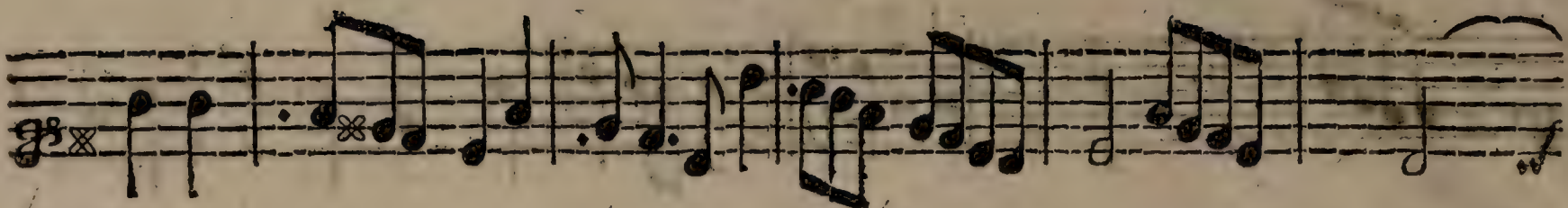
Kill'd which did in—fest—the Land; What heart is not with Rap—ture—fill'd? —



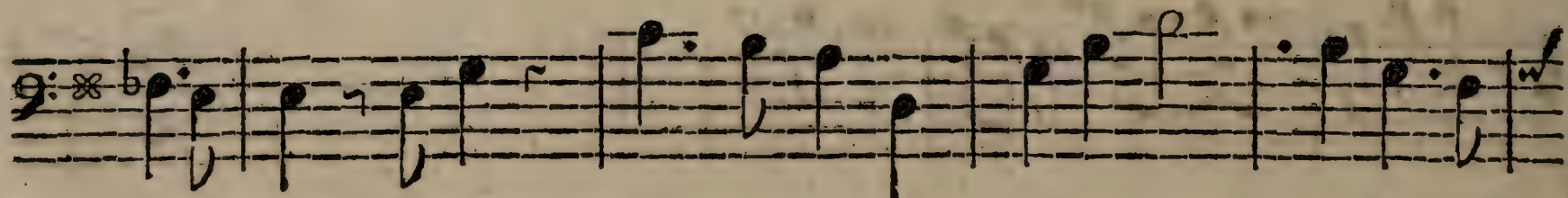
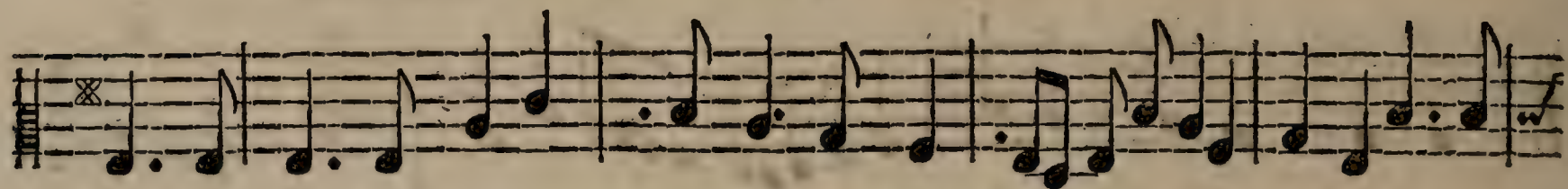
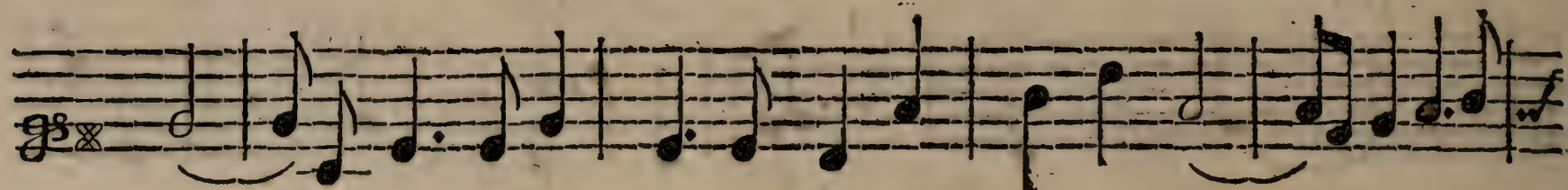
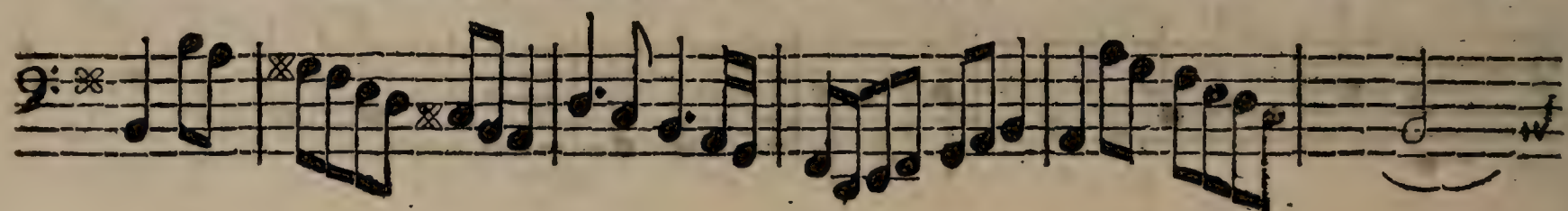
Who can his — joys — command? down, — down, — down, down, the bloody —



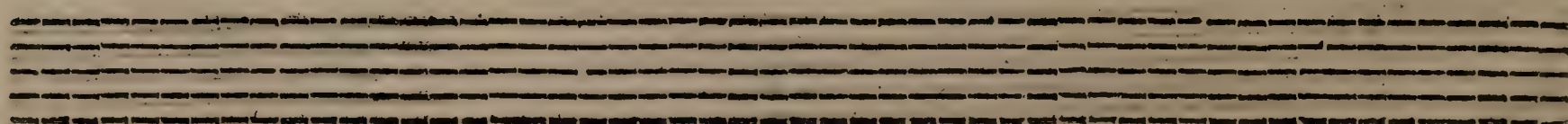
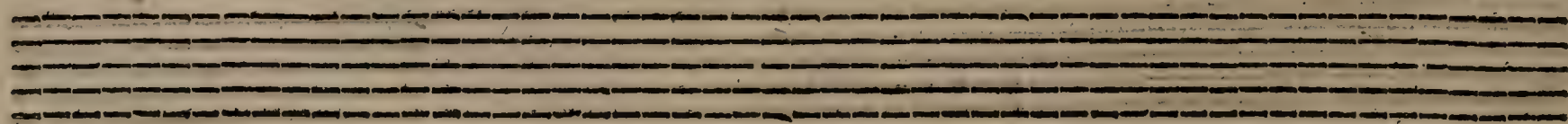
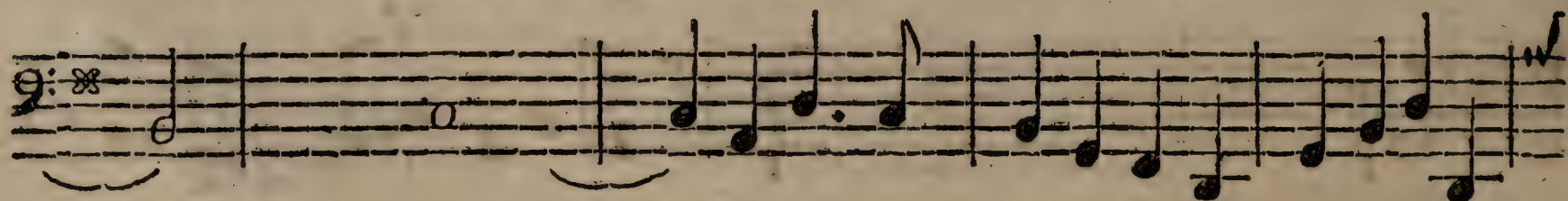




Vil--lain — -- falls, down, -- down, down, down the bloody-- --Vil--lain falls.— Hated, Con—

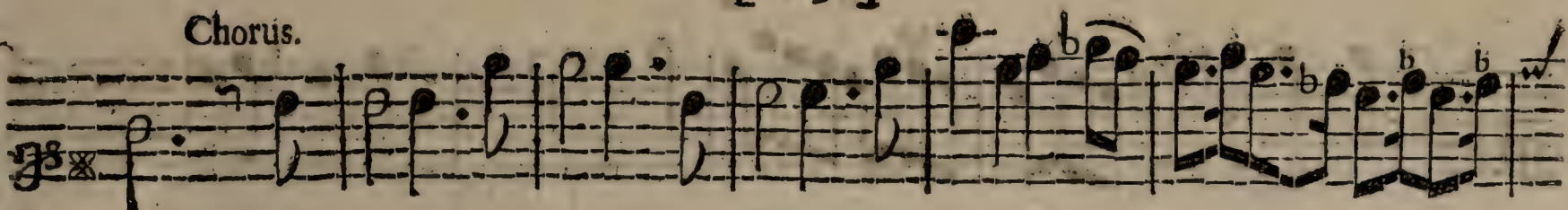


—remn'd of— all,—and now ———now ———the Emp'ror's——Spi-rit Calls ———for rites — of —



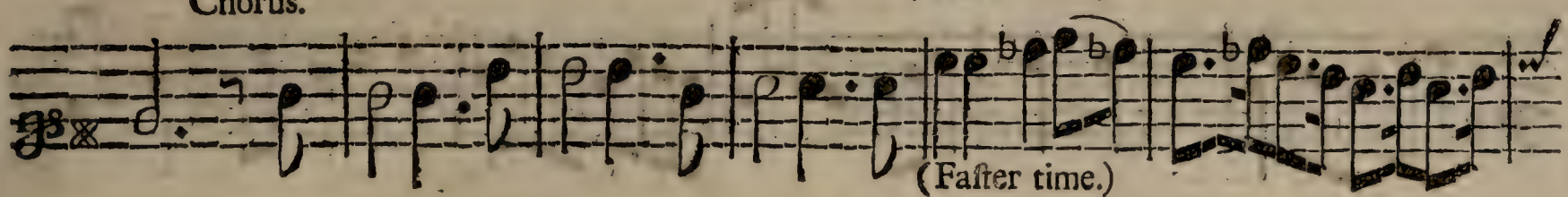


Chorus.

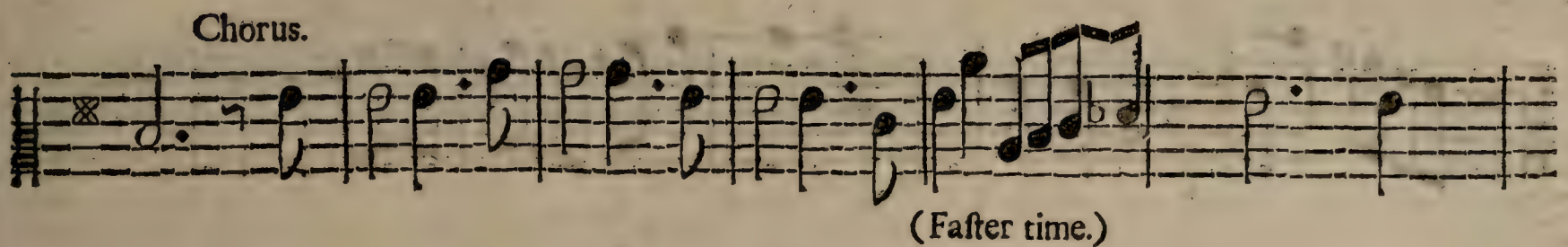


Chorus.

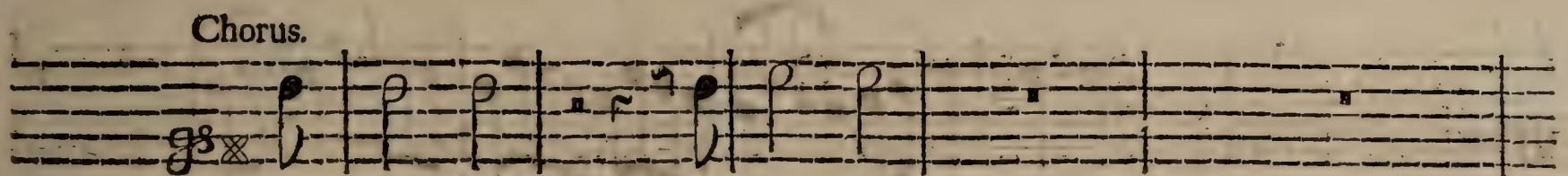
(Faster time.)



Chorus.



Chorus.

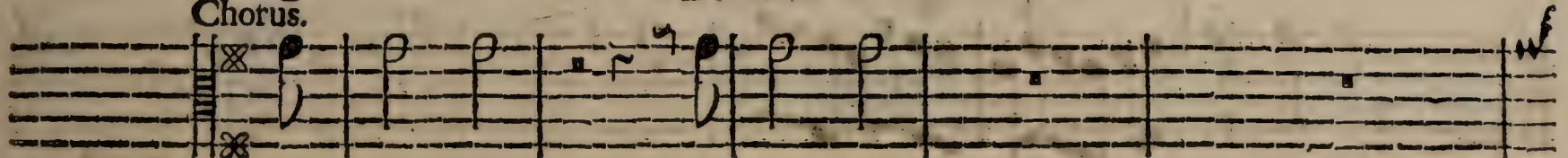


Sing  
Chorus.

Io's

Sing

Io's

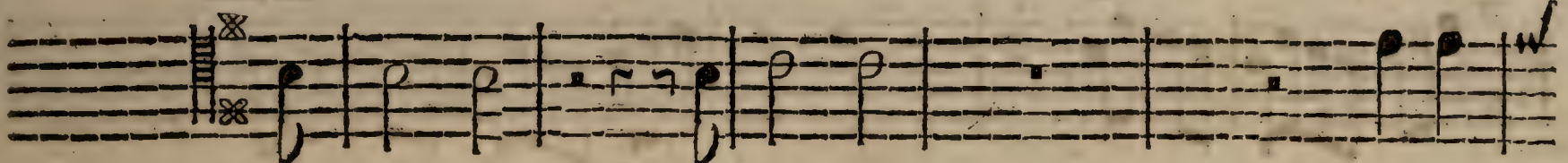


Sing  
Chorus.

Io's

Sing

Io's



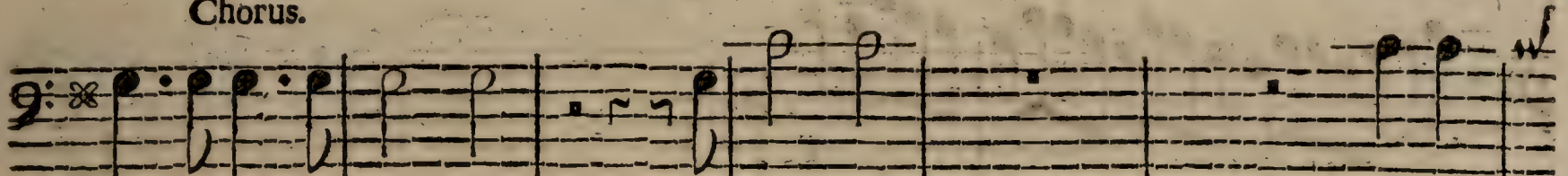
Sing  
Chorus.

Io's

Sing

Io's

Praise the



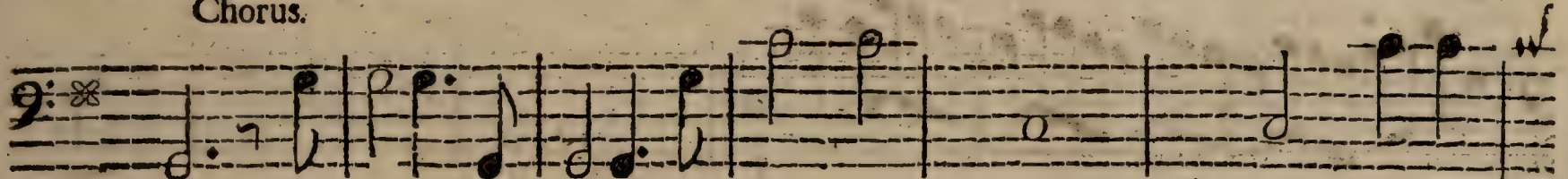
Funerall. Sing  
Chorus.

Io's

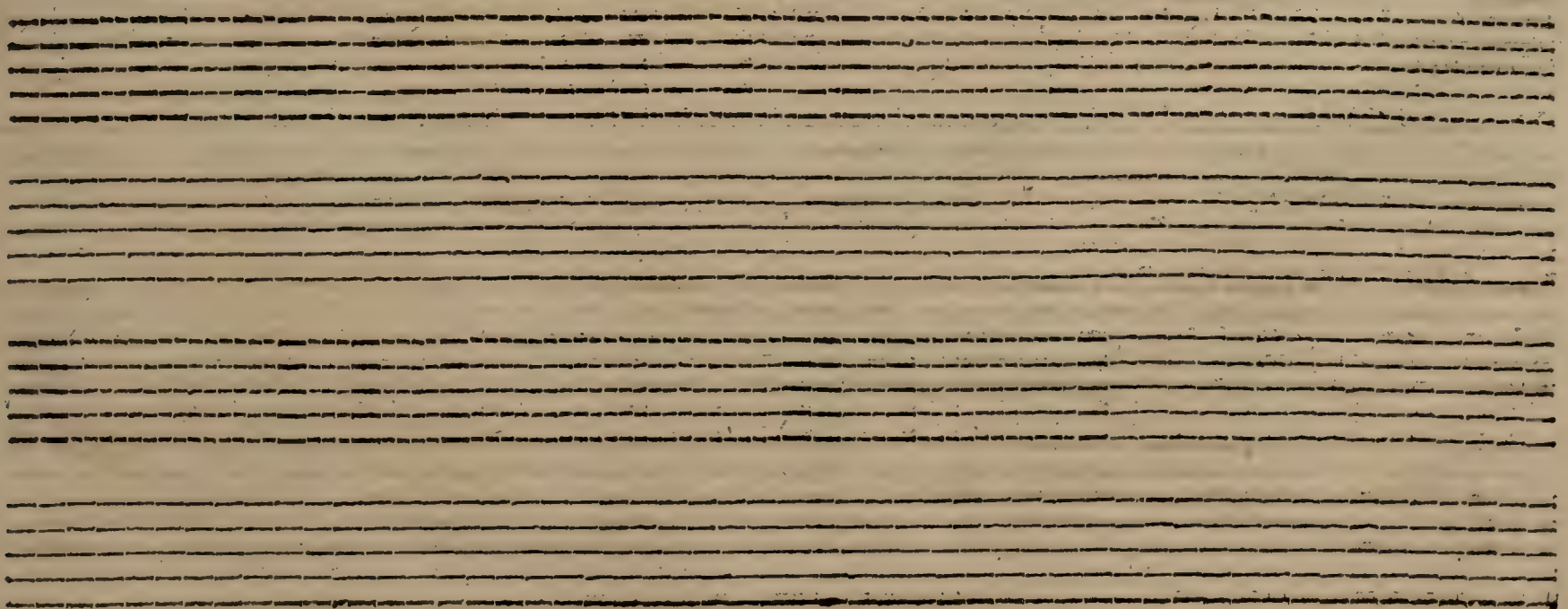
Sing

Io's

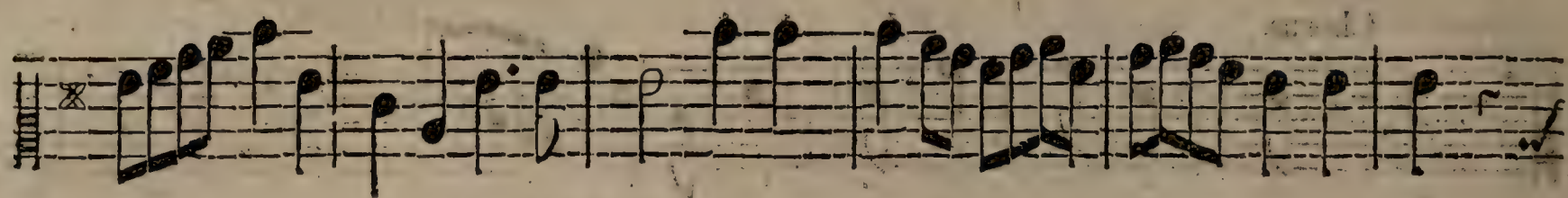
Praise the



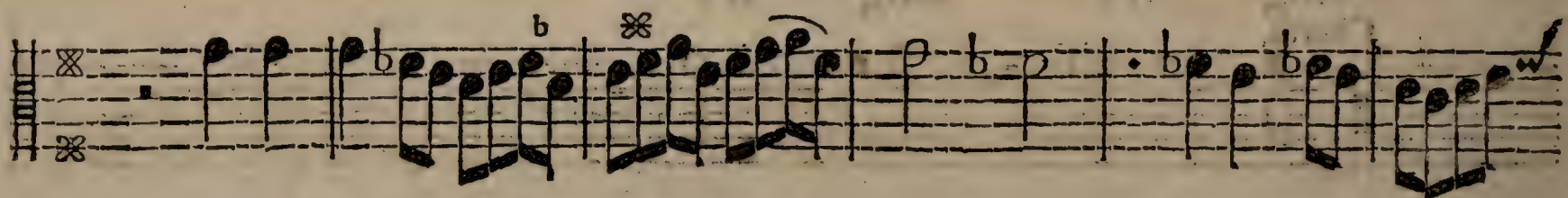
(Faster time.)



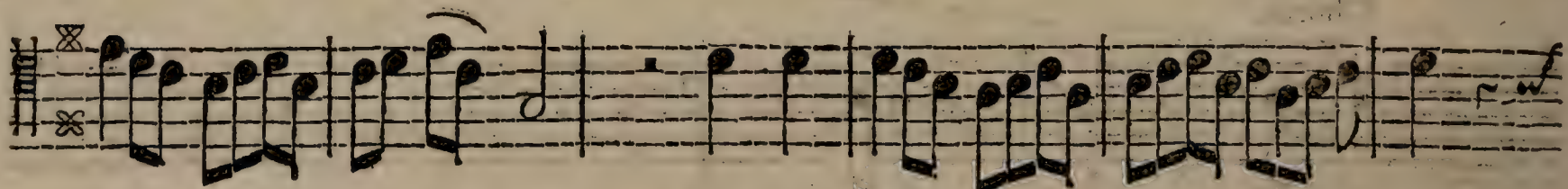




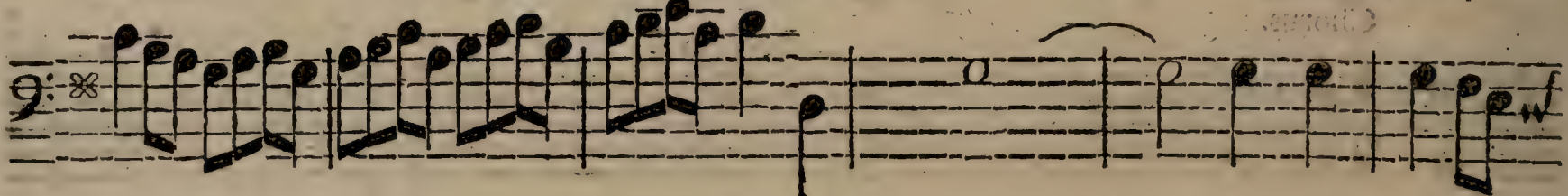
Praise the Thun ——— d'ring Jove, ———



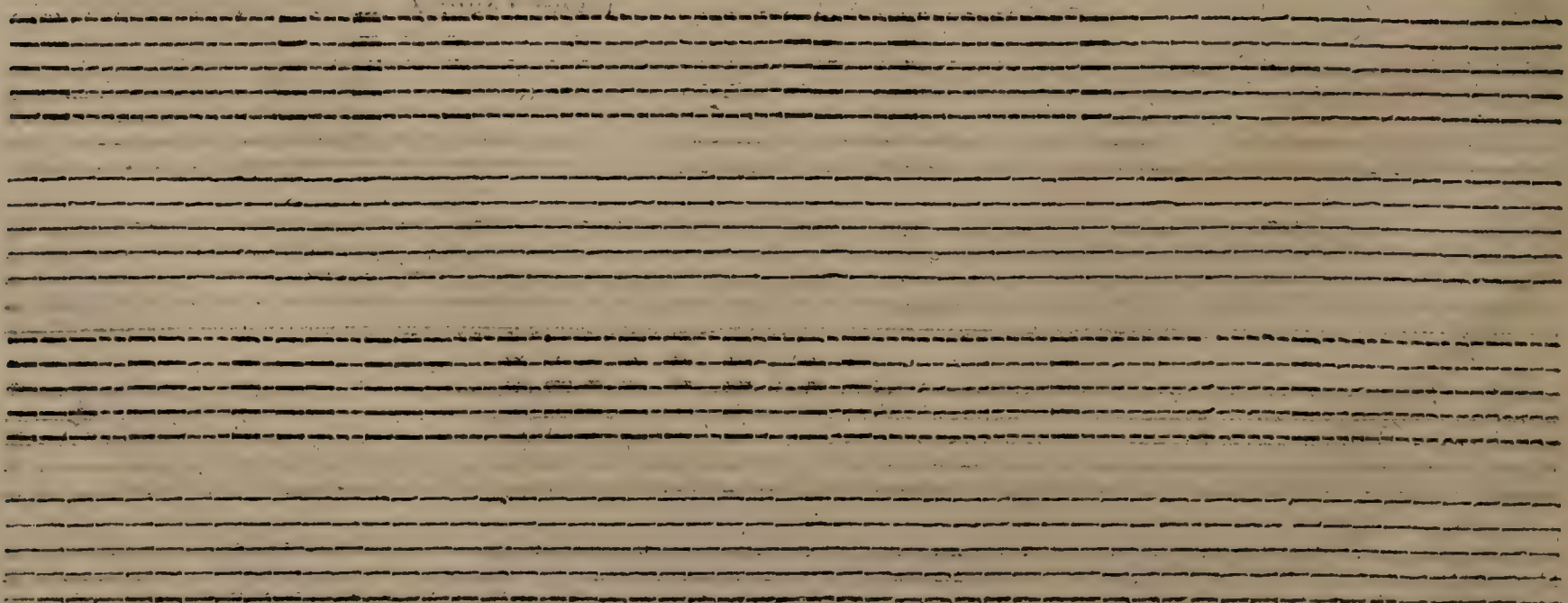
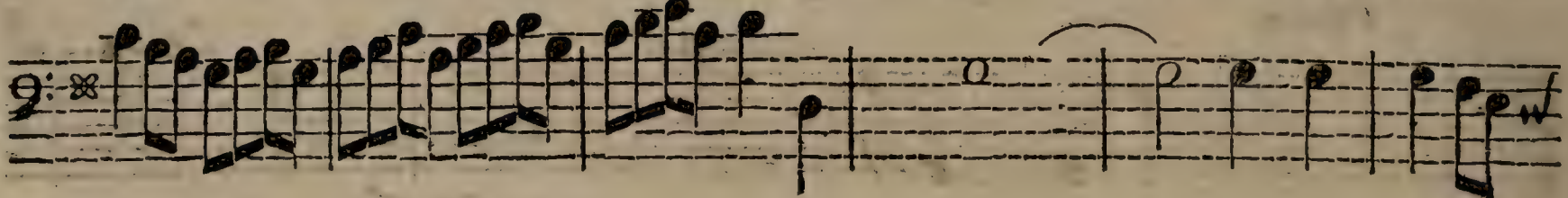
Praise the Thun ——— d'ring Jove, Praise — the Thun ———



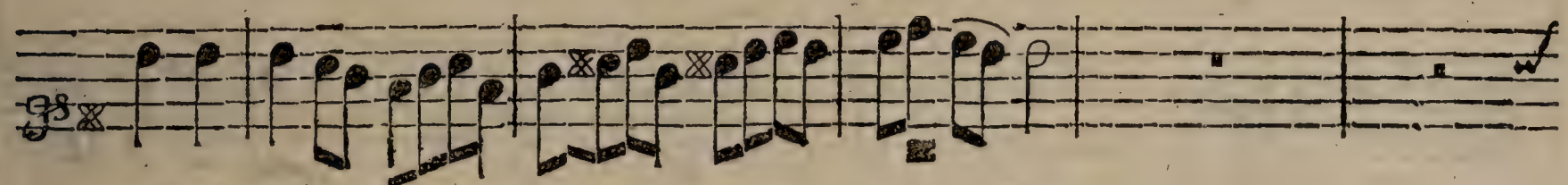
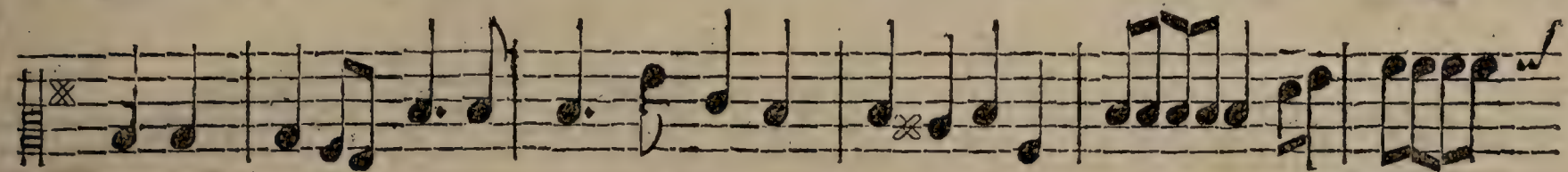
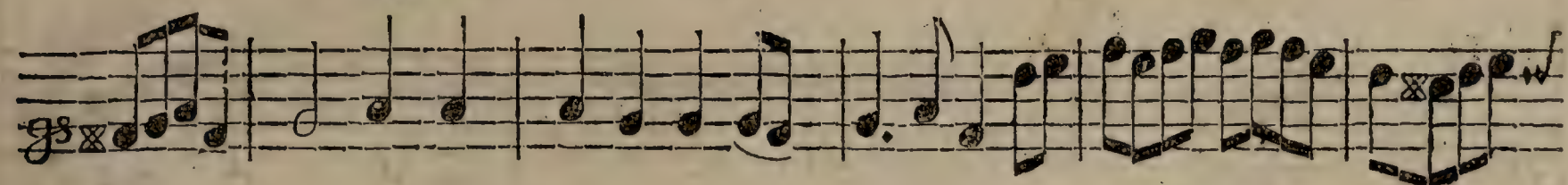
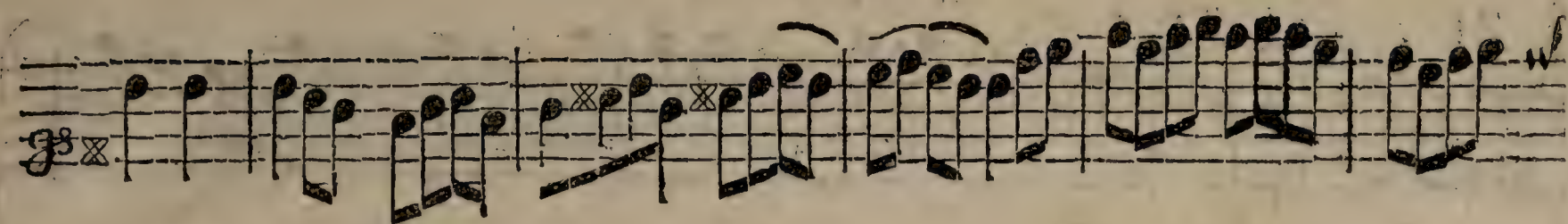
Thun ——— d'ring Jove, — Praise the Thun ——— d'ring Jove, ———



Thun ——— d'ring — Jove, ——— Praise the Thun ———







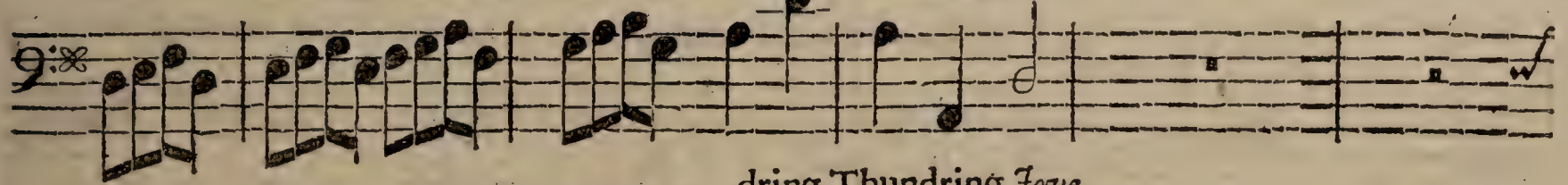
praise the Thun ————— dring Jove



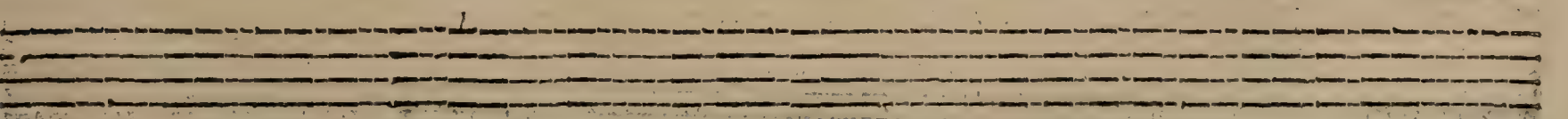
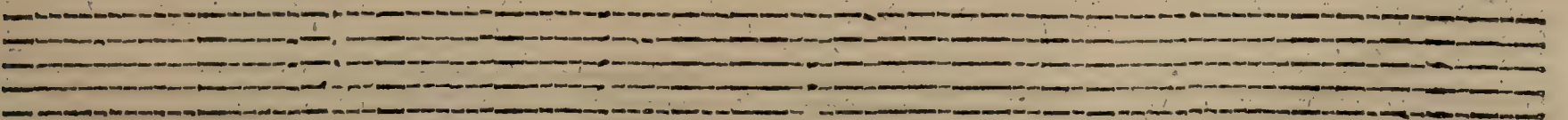
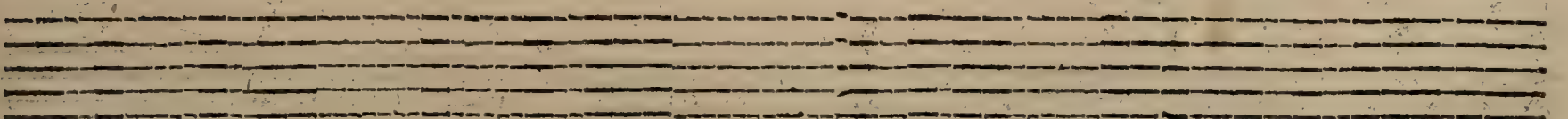
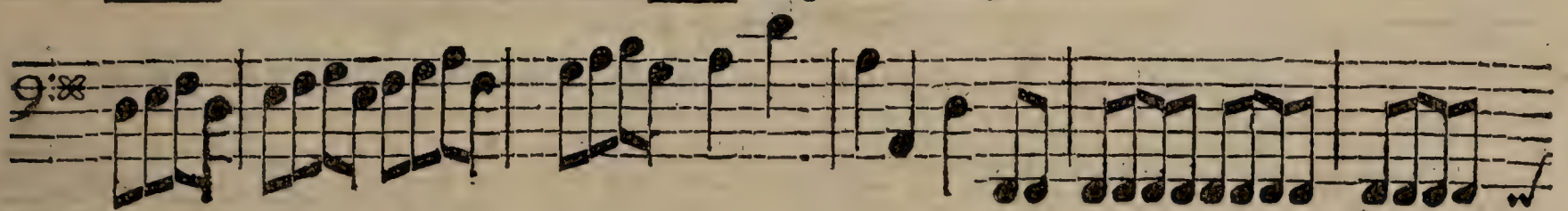
dring Jove, praise the Thun ————— dring Jove,



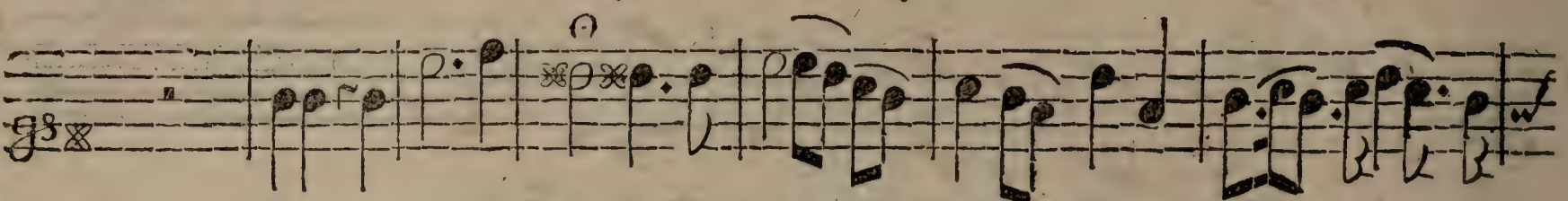
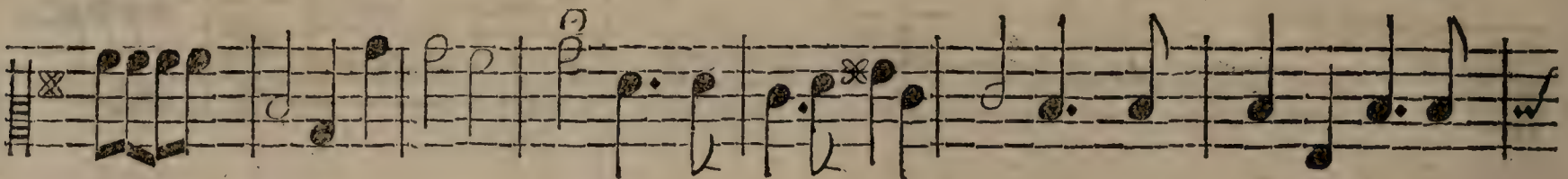
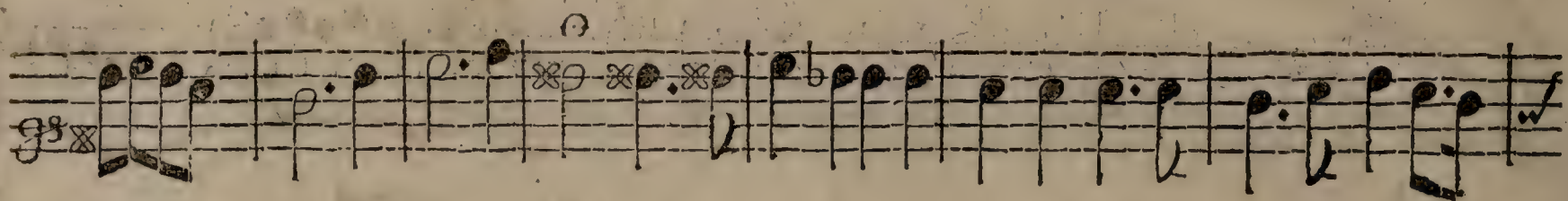
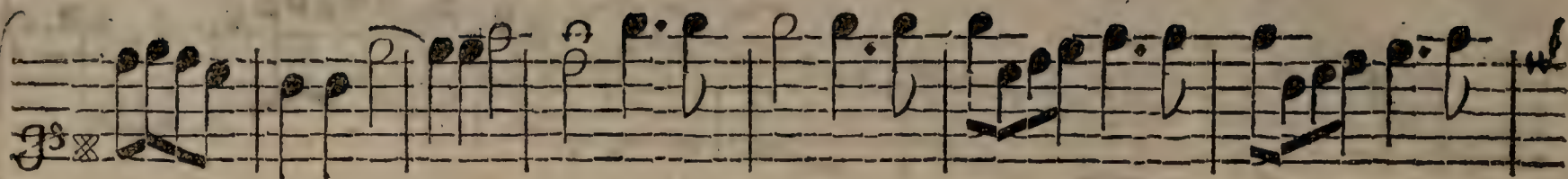
praise the Thundring, Thundring Jove, the Thundring Jove,



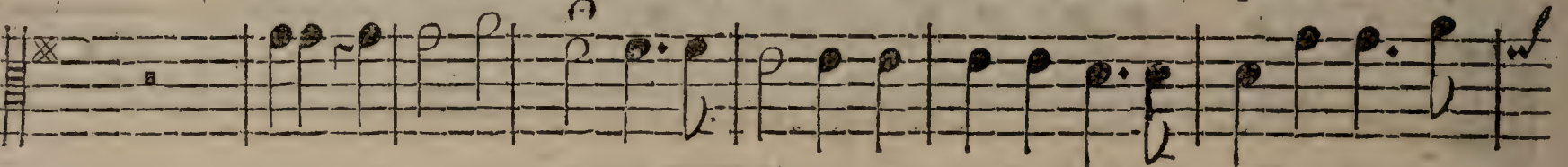
dring, Thundring Jove,







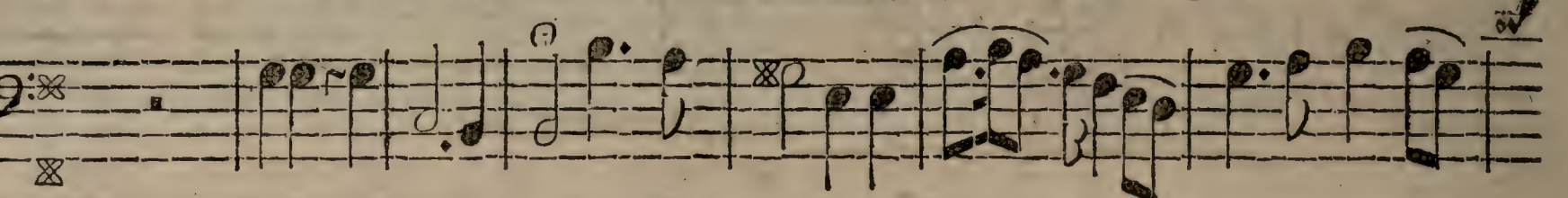
*Pallas* and *Venus* share since the all charming Queen of Love in - - - spires the God of



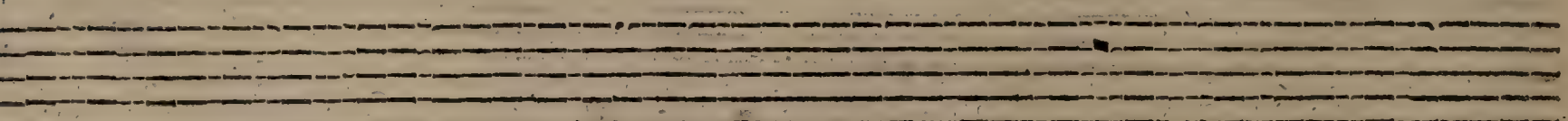
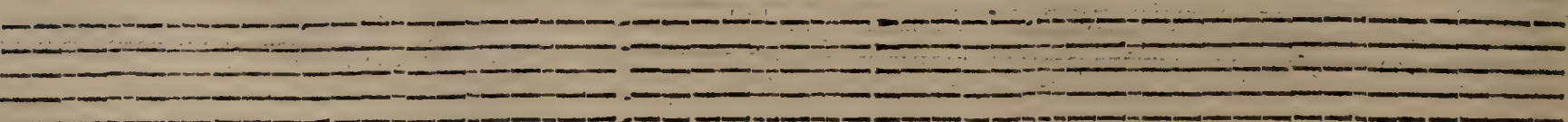
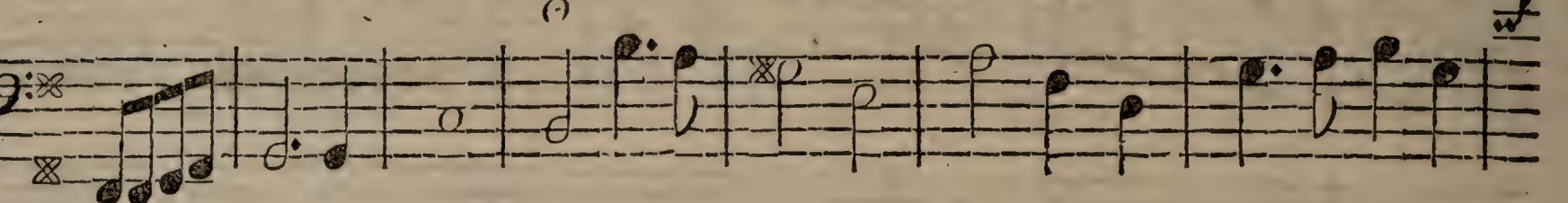
*Pallas* and *Venus* share since the all charming Queen of Love in --spires the God of



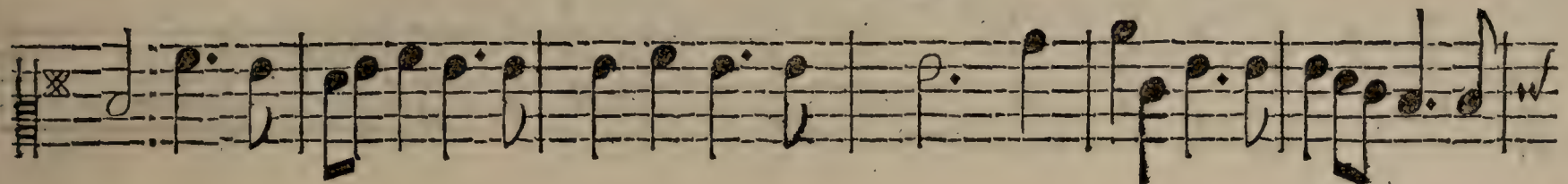
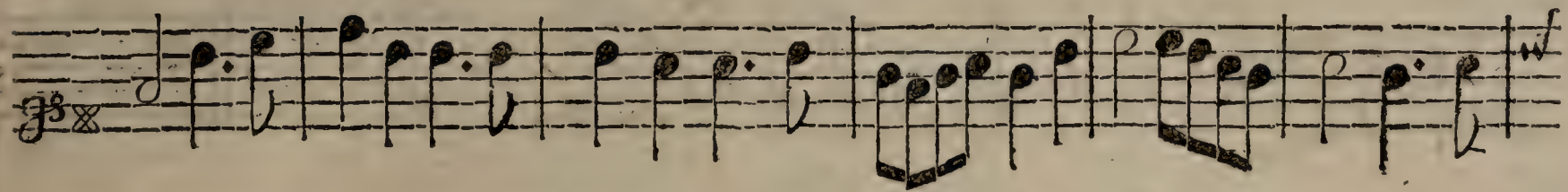
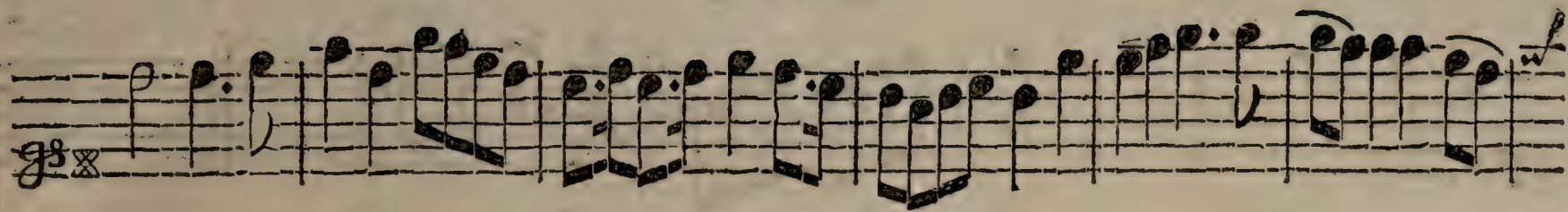
*Pallas* and *Venus* share since the all charming Queen of Love in - spires the God of



*Pallas* and *Venus* share since the all charming Queen of Love inspires the God of

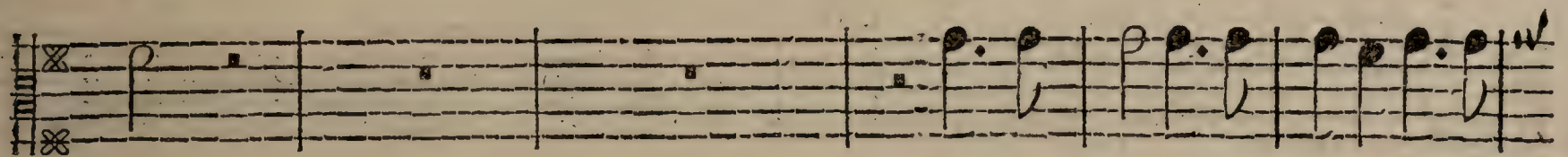






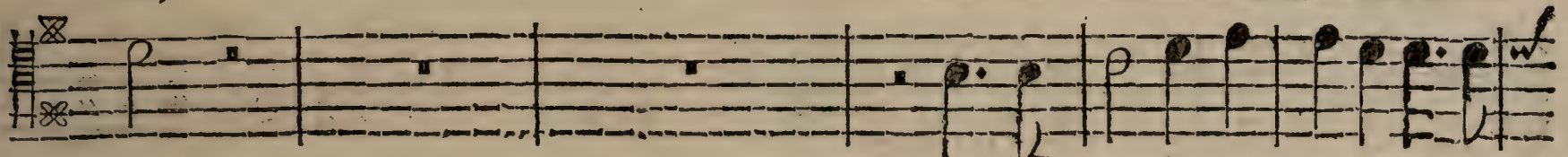
War,

since the all-charming Queen of Love in-



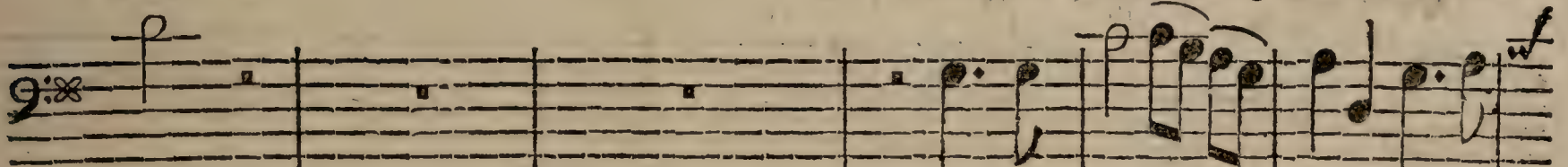
War,

since the all-charming Queen of Love in-



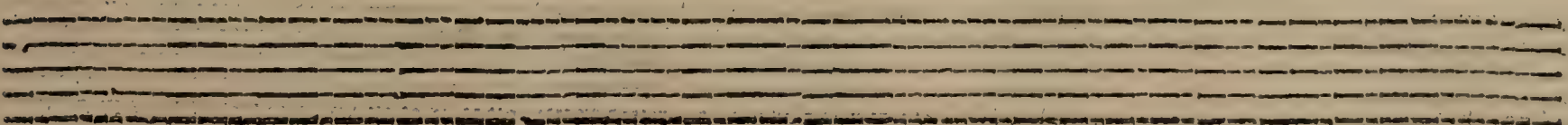
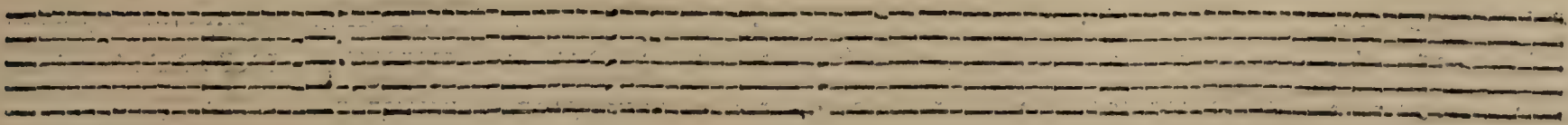
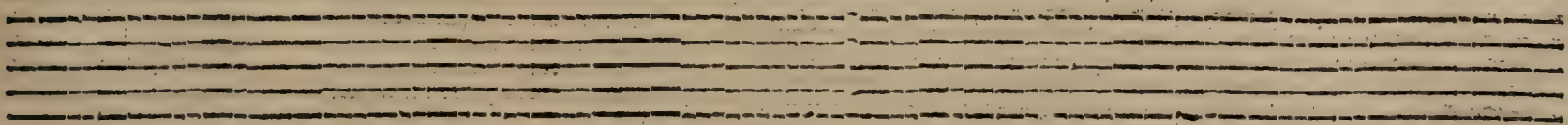
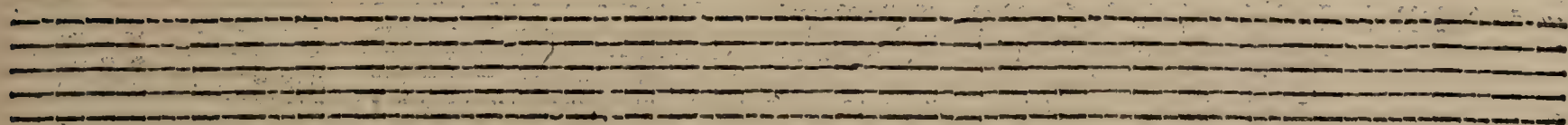
War,

since the all-charming Queen of Love in-

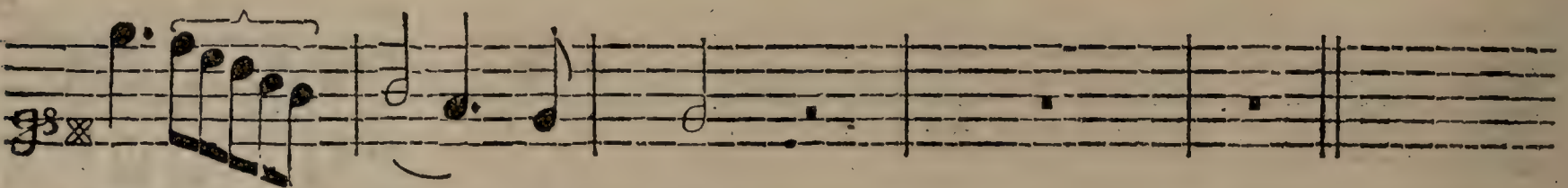
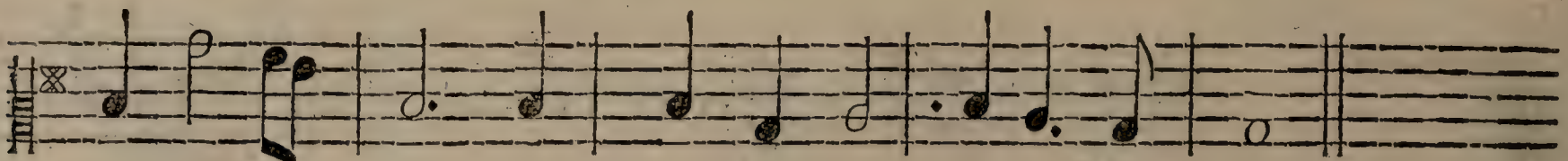
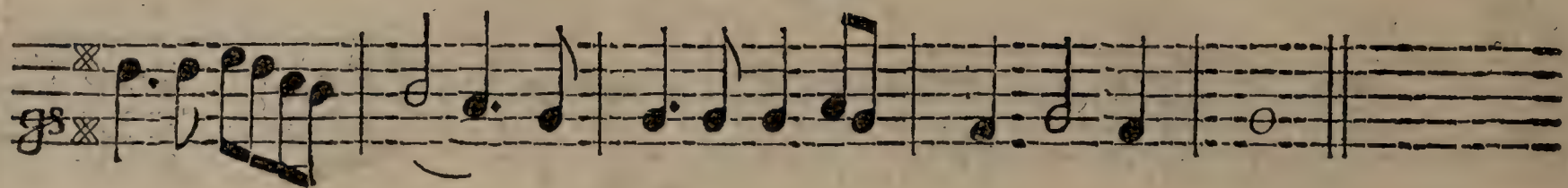


War,

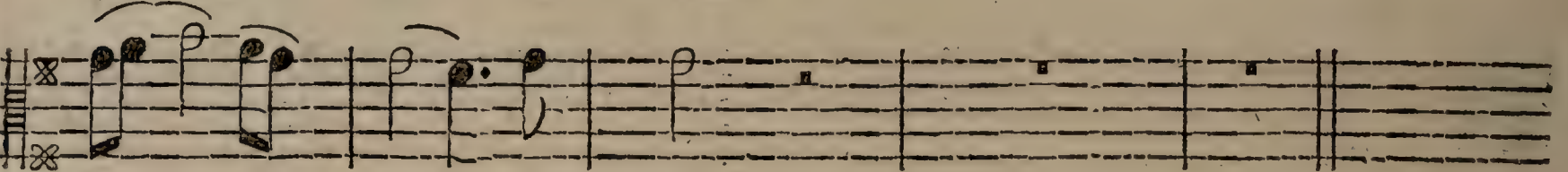
since the all-charming Queen of Love in



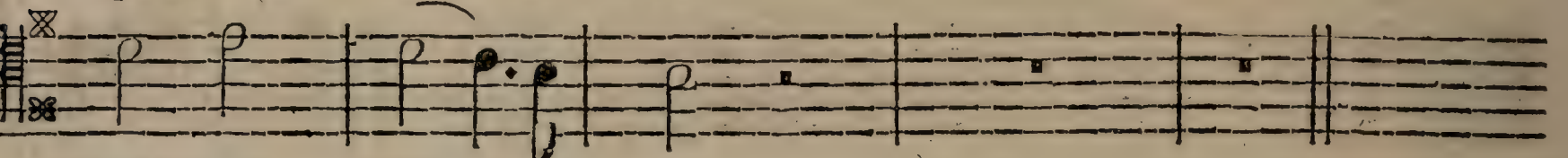




spires the God of Warr.



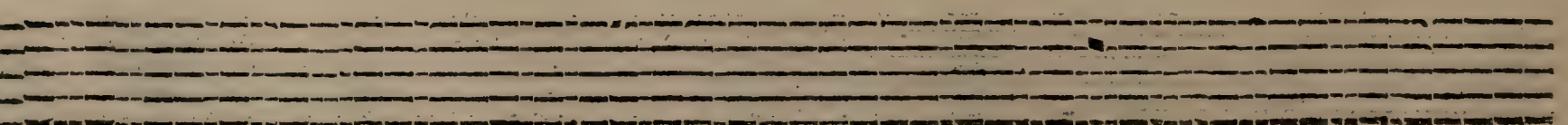
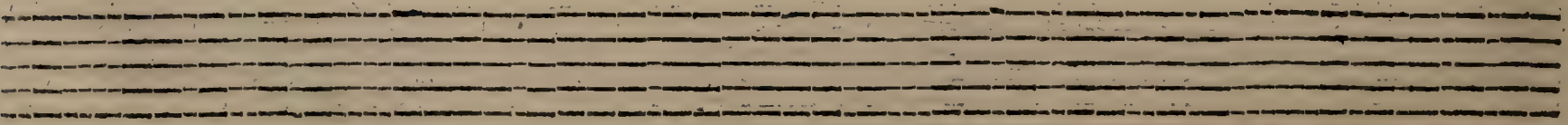
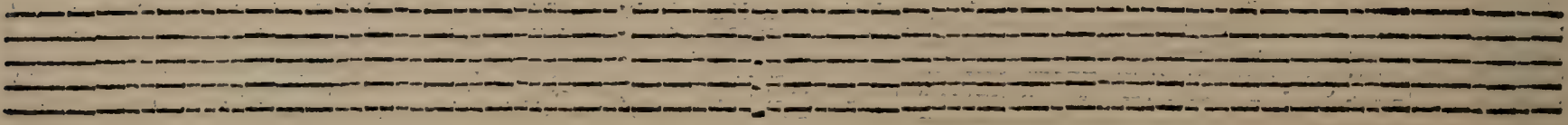
spires the God of VVar.



spires the God of VVar.

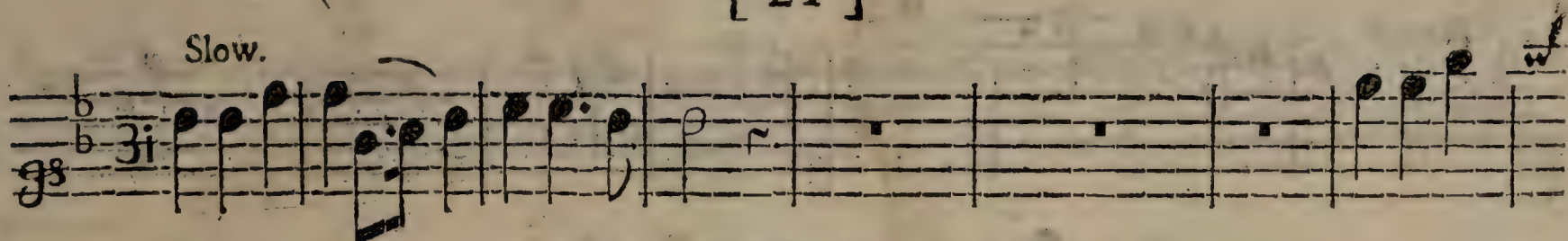


spires the God of VVar.

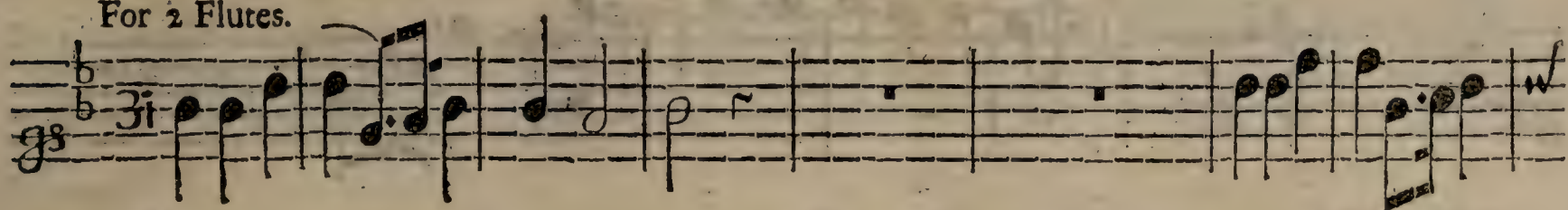




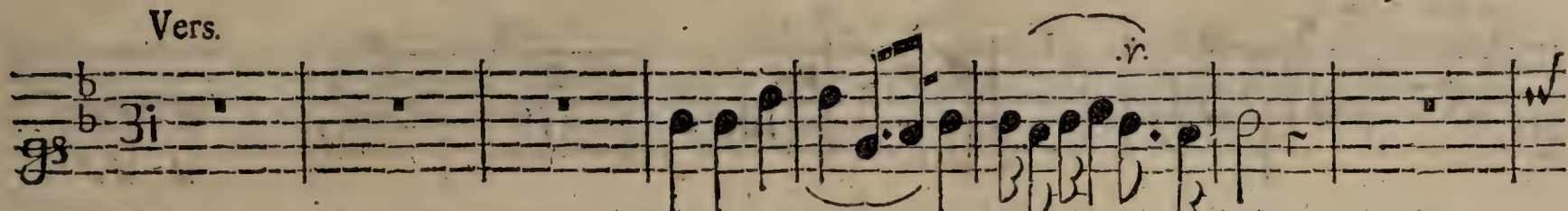
Slow.



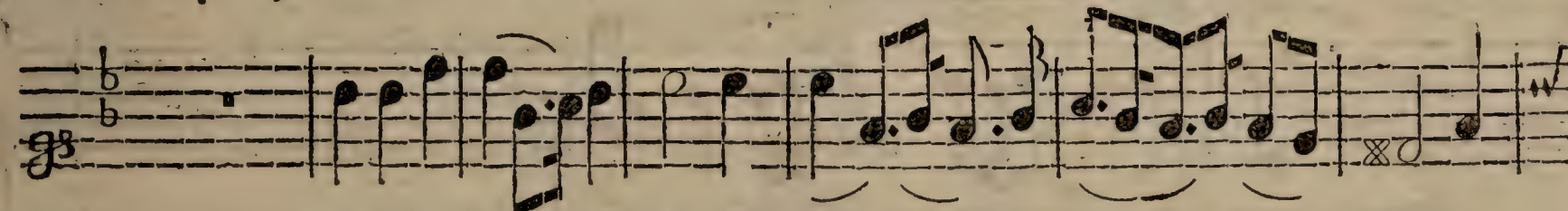
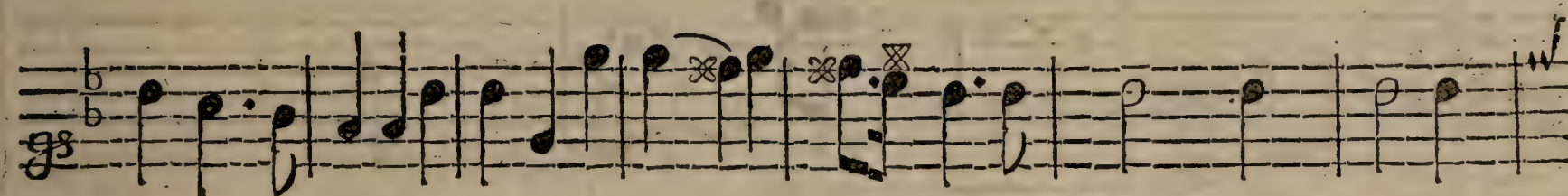
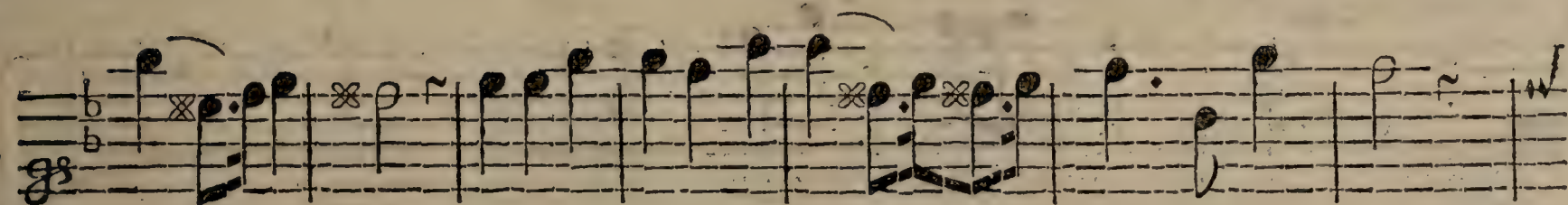
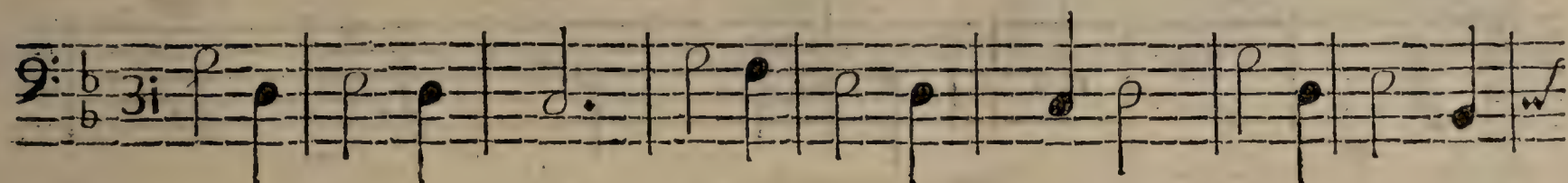
For 2 Flutes.



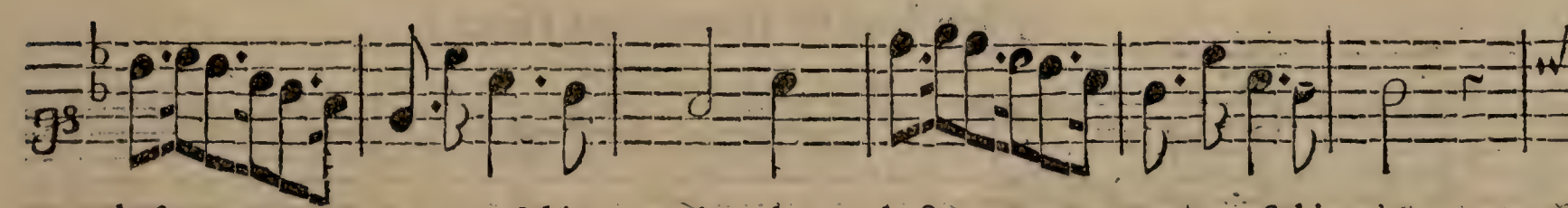
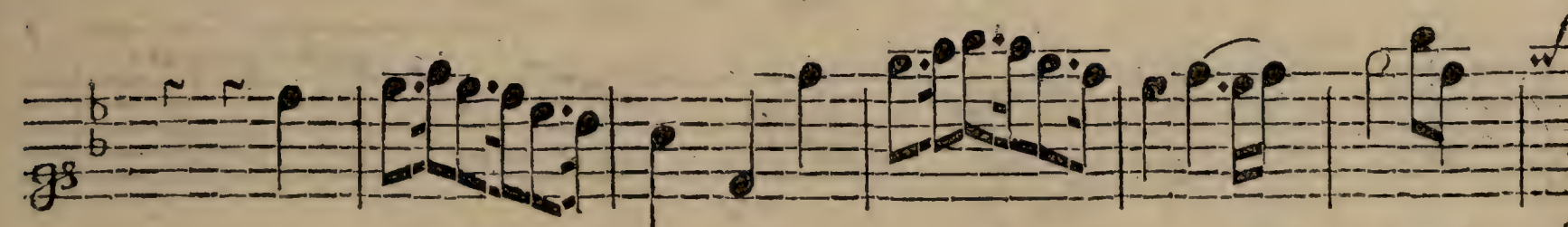
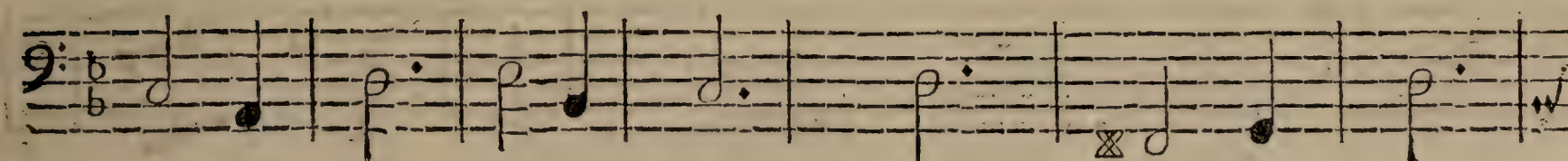
Vers.



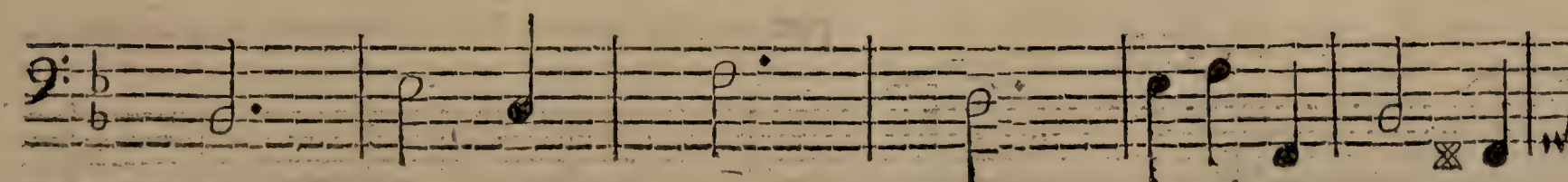
Charon the peace-full Shade in-vites,



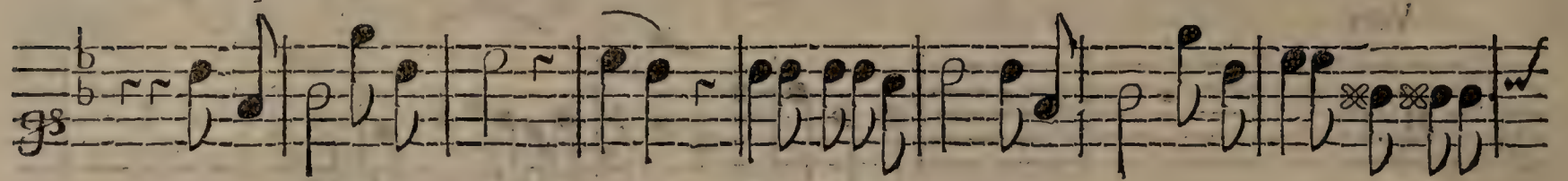
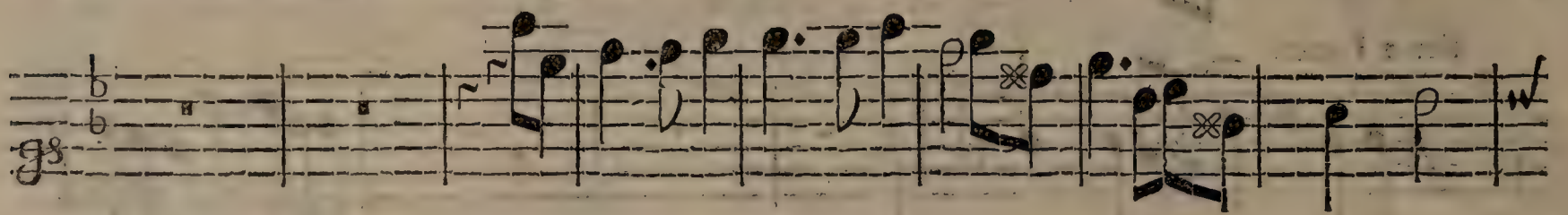
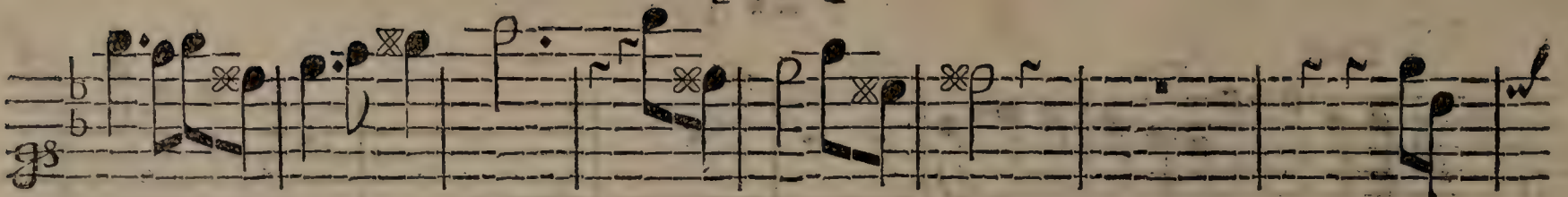
Charon the peace-full Shade, the peace — full — Shade — in — vites, he —



hastes — to waft him — o're, he — hastes — to waft him o're, —

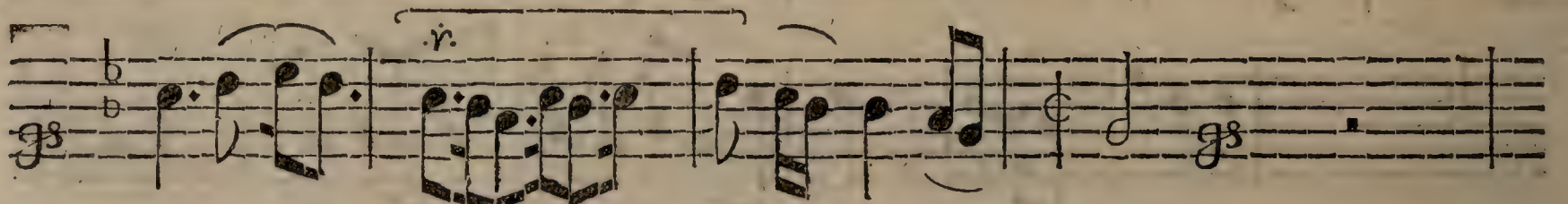
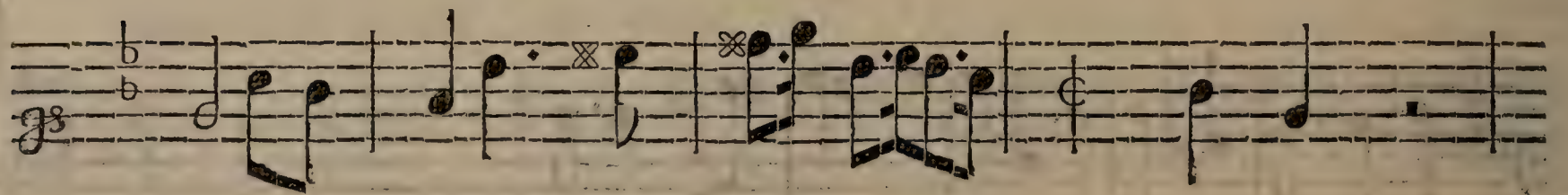
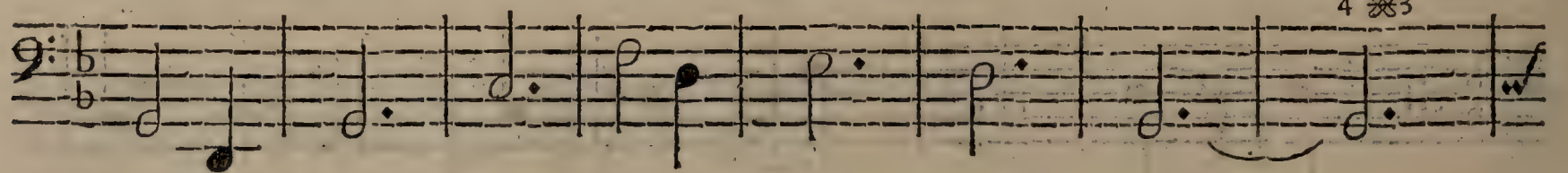




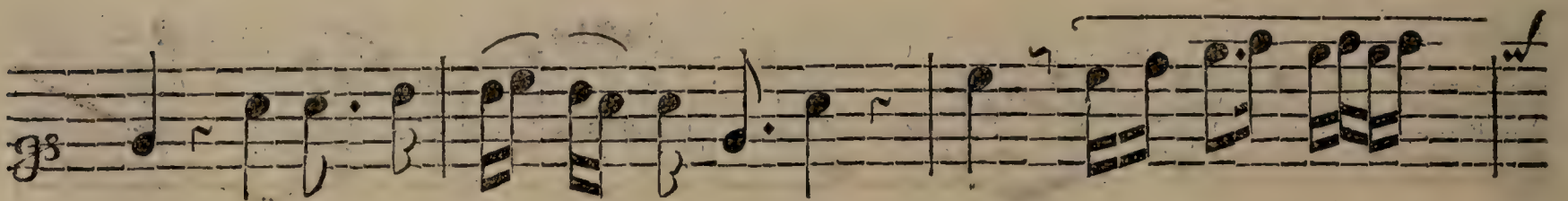
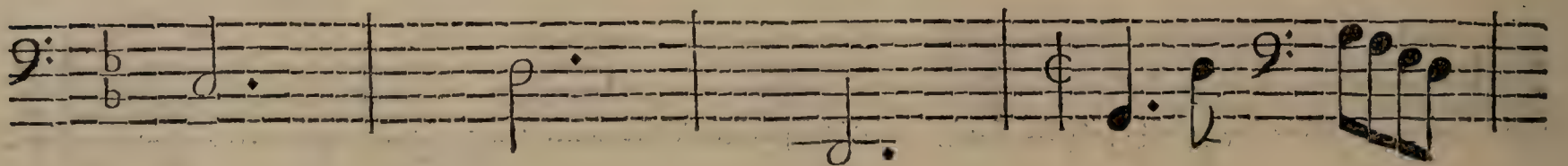


give him all, give him all, — all — all necessary Rites; give him all, give him all ne-ces-sa-ry —

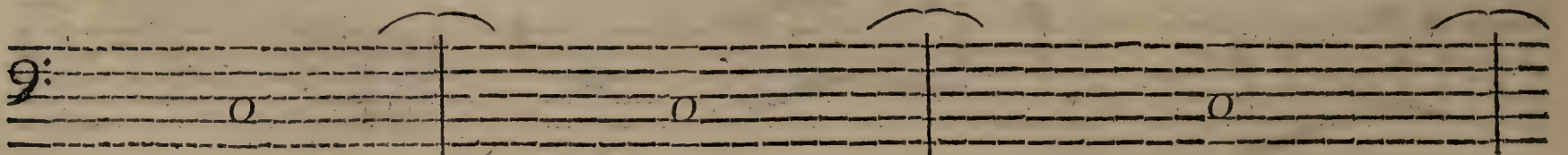
$\begin{smallmatrix} 6 & 5 \\ 4 & \otimes 3 \end{smallmatrix}$



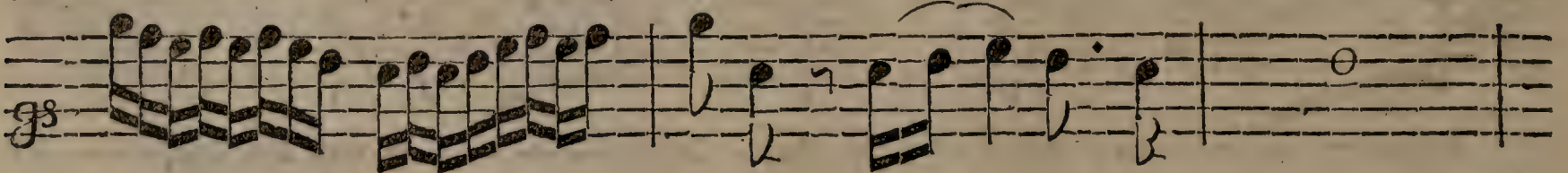
Rites ; — to — land — — — him on the — — — shoare. — — —



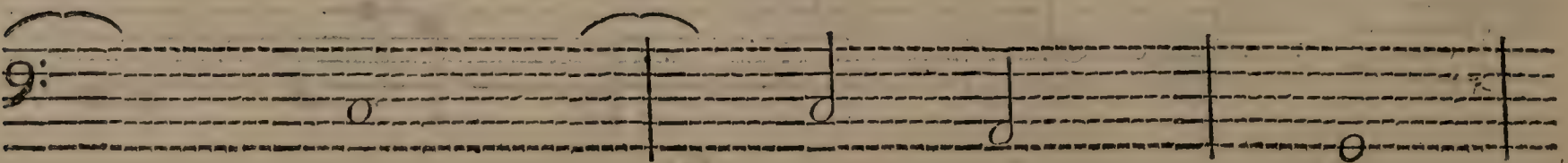
Sound, sound all — your In — — — struments of — War, — Fifes, Trum — — —



( Symphony for Trumpets and Violins. )



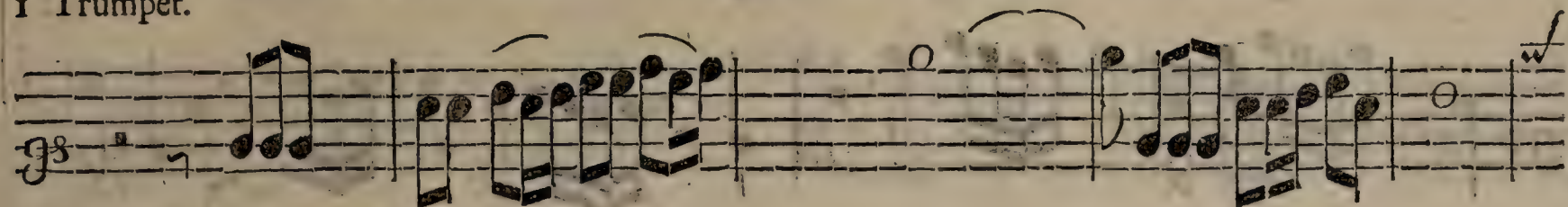
pets — Tim — — — brells — — — play. — — —



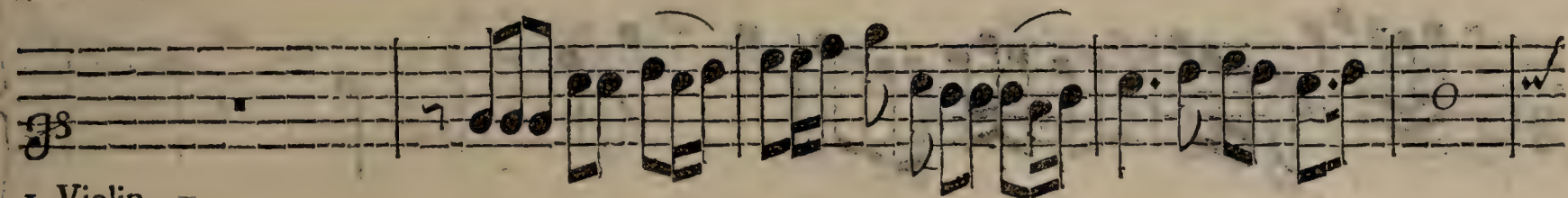




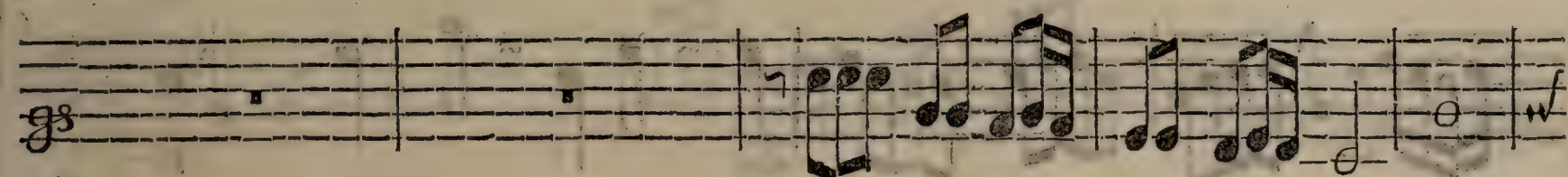
1 Trumpet.



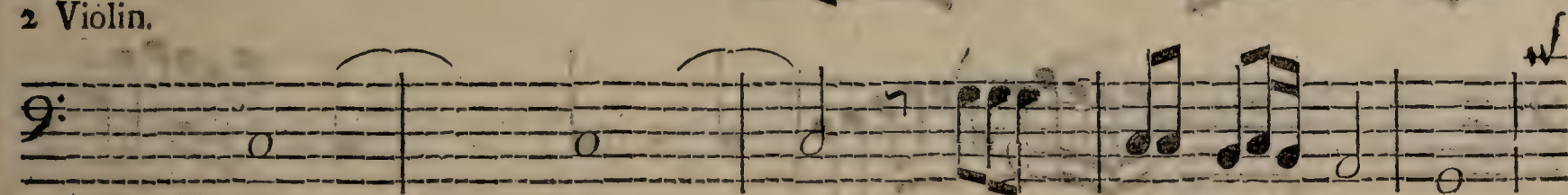
2 Trumpet.



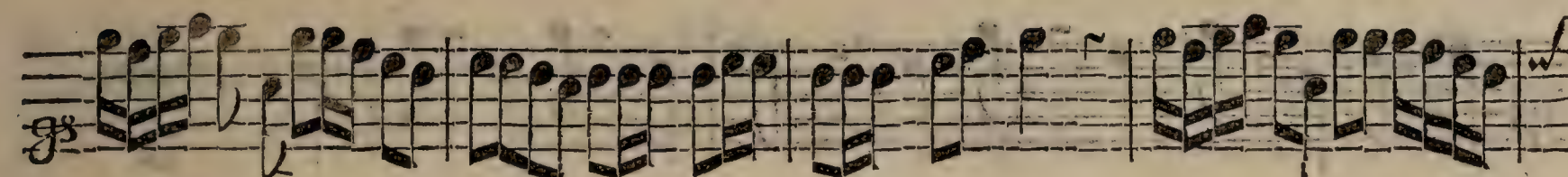
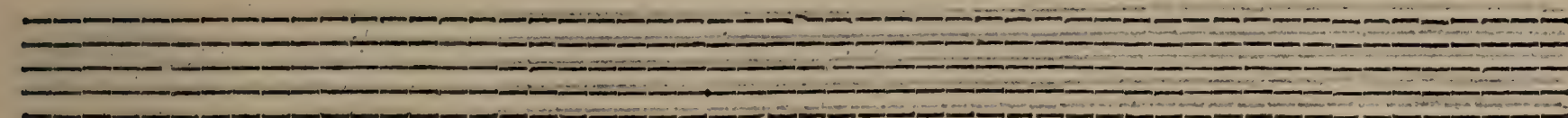
1 Violin.



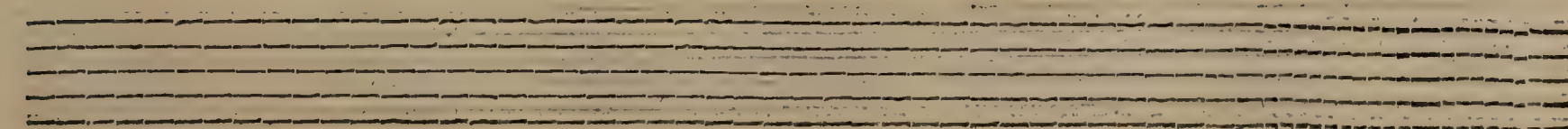
2 Violin.



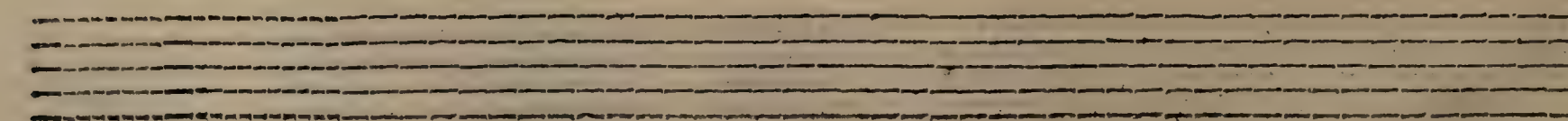
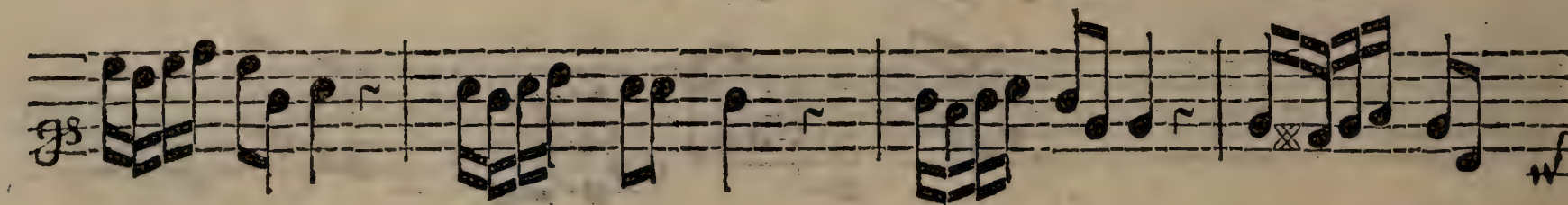
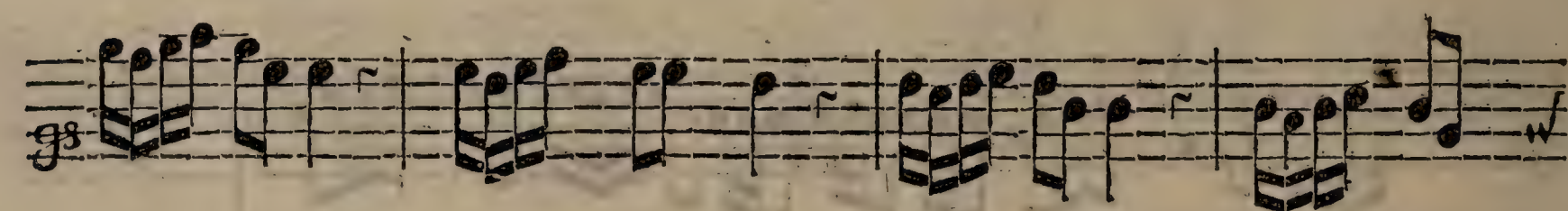
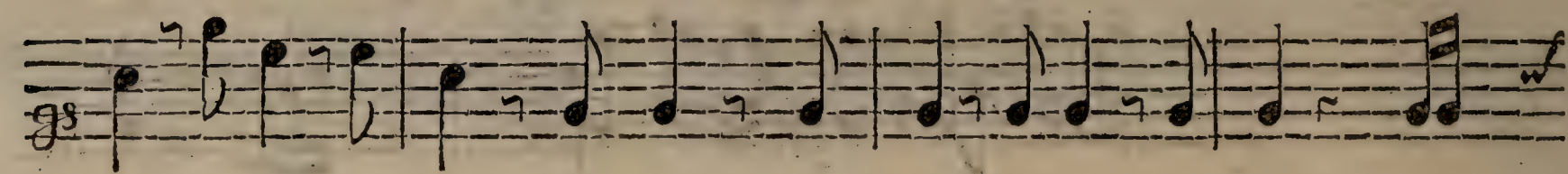
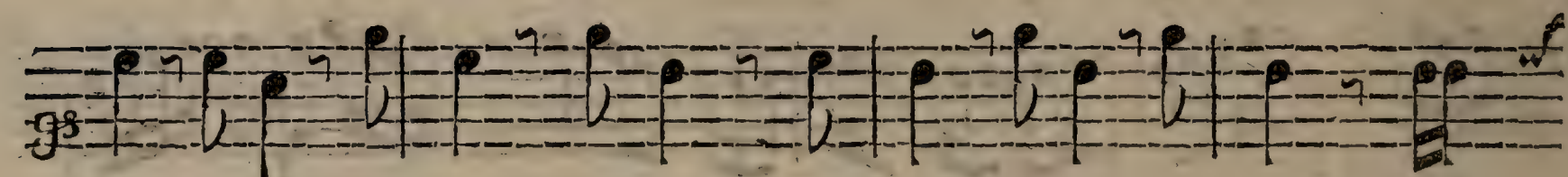
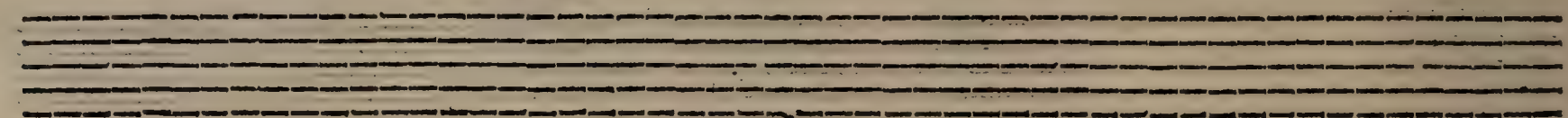
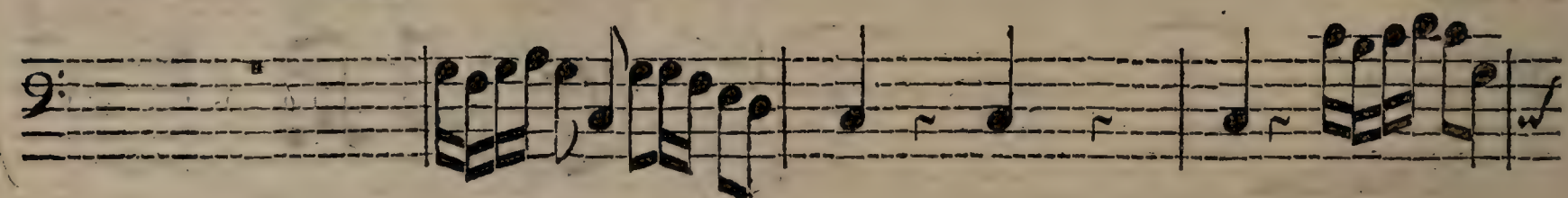
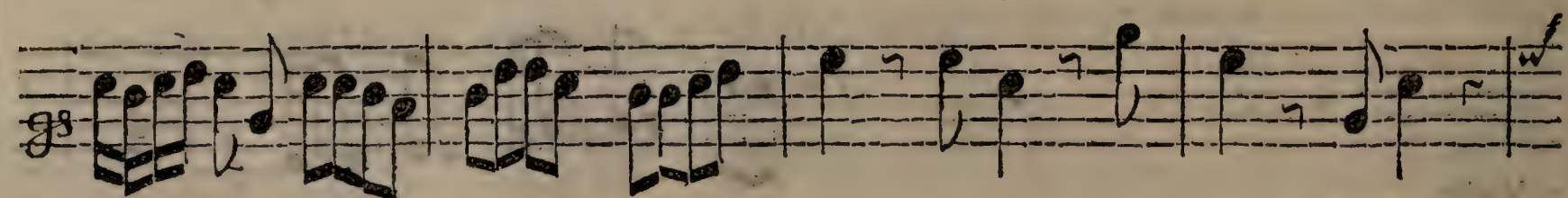
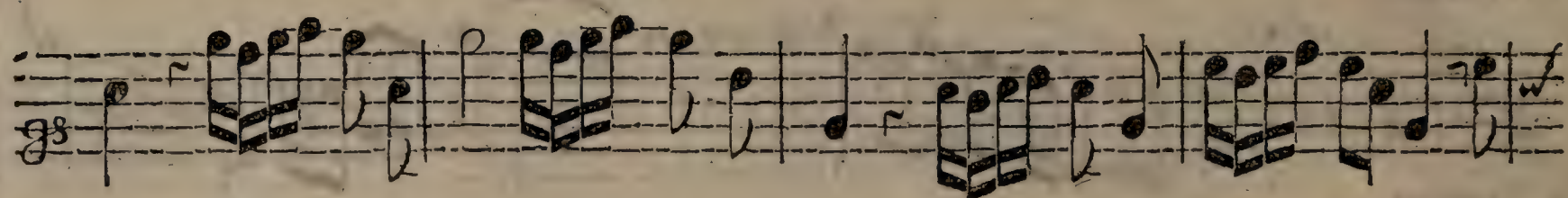
Very flow.



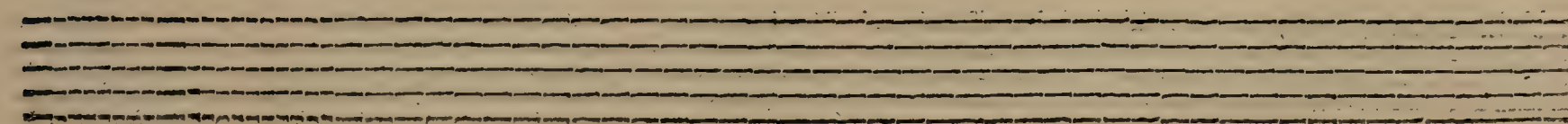
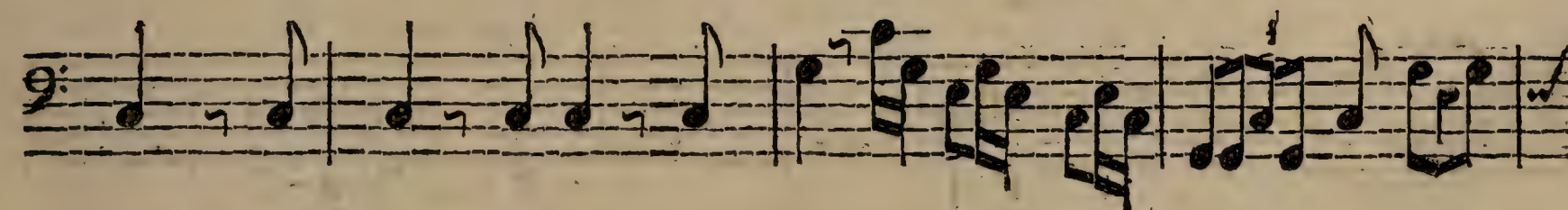
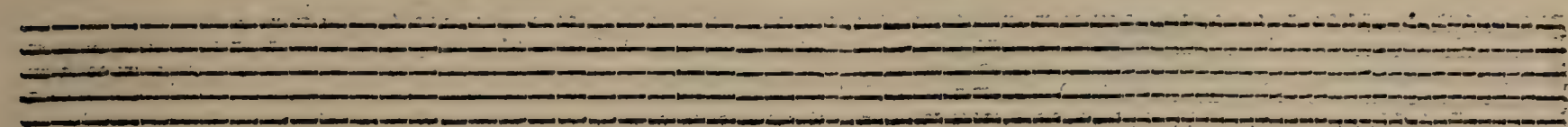
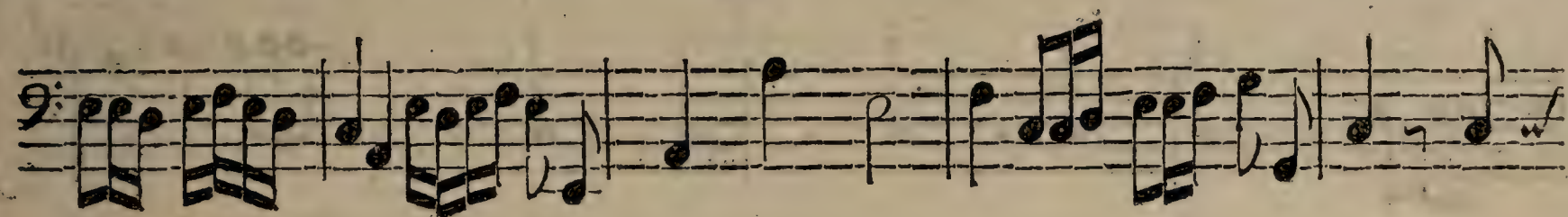
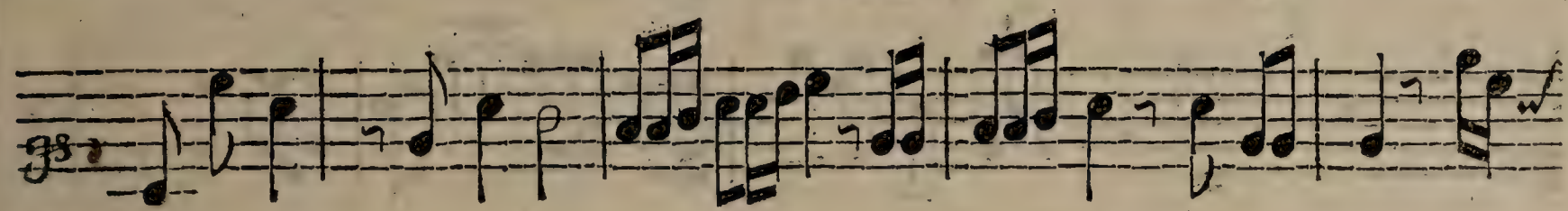
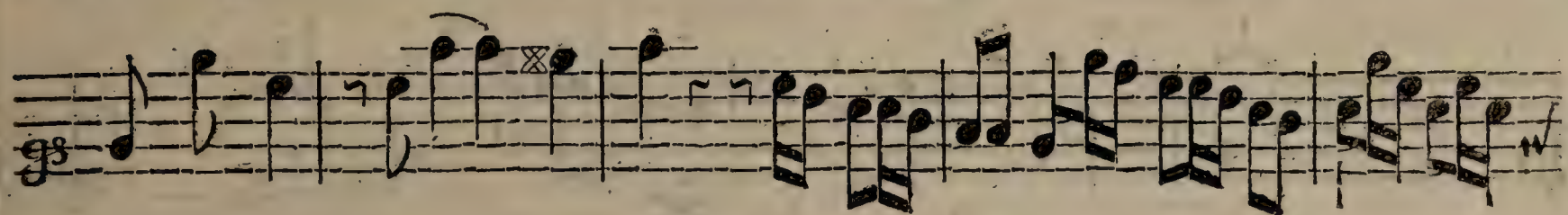
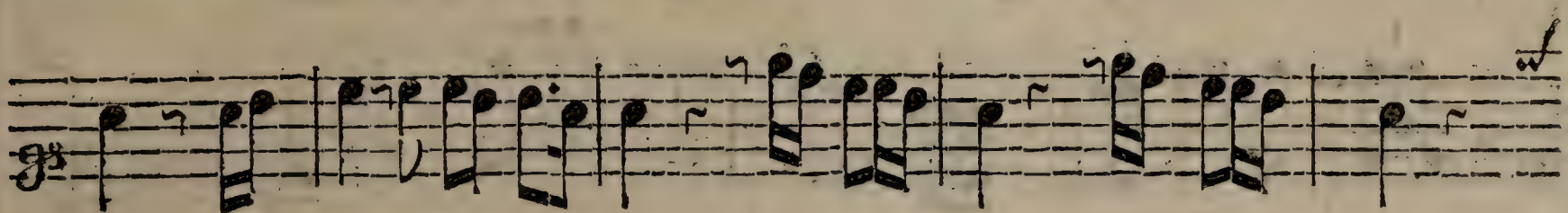
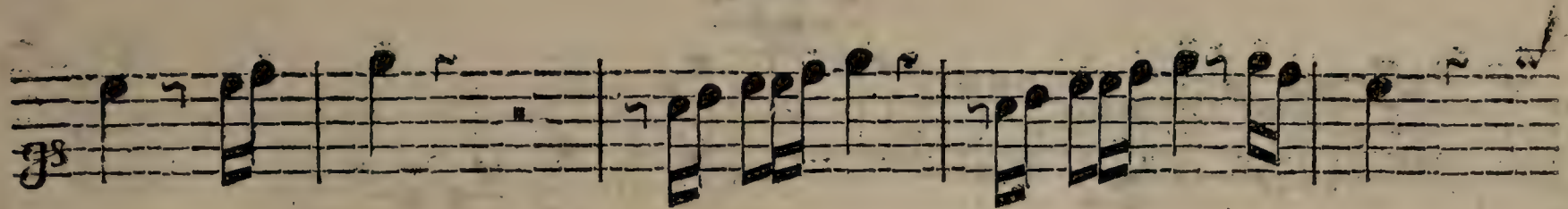
quick.



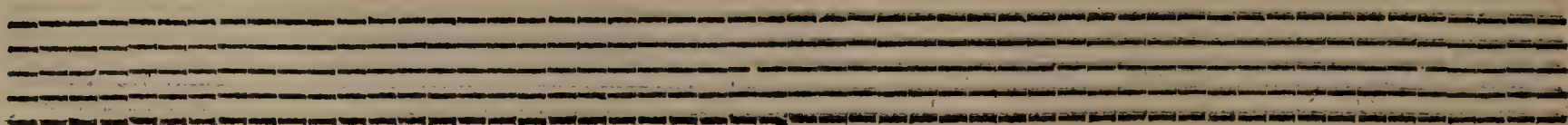
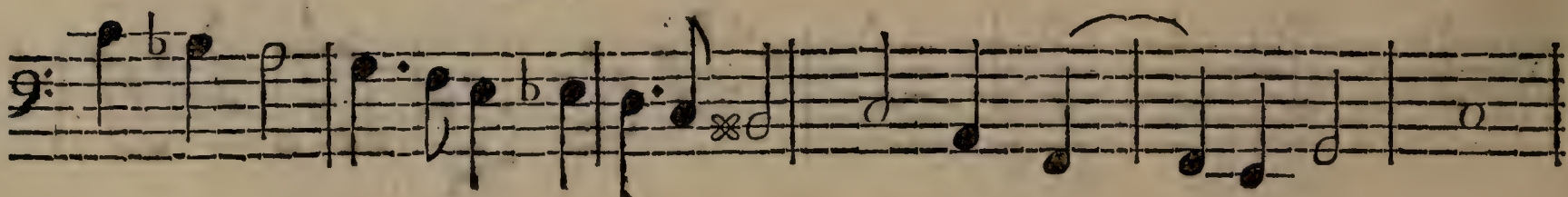
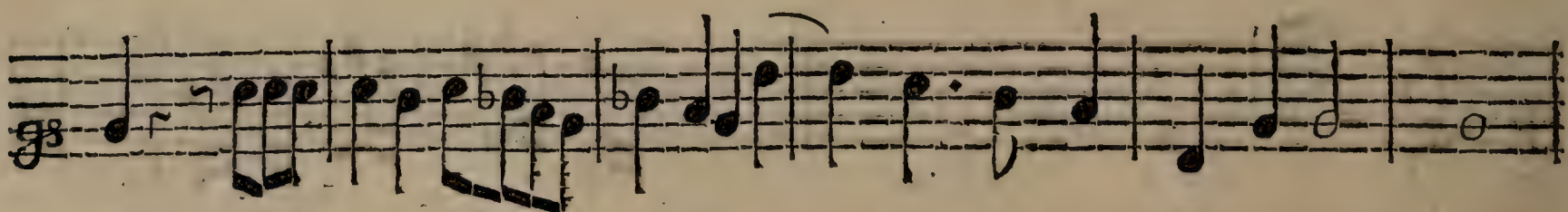
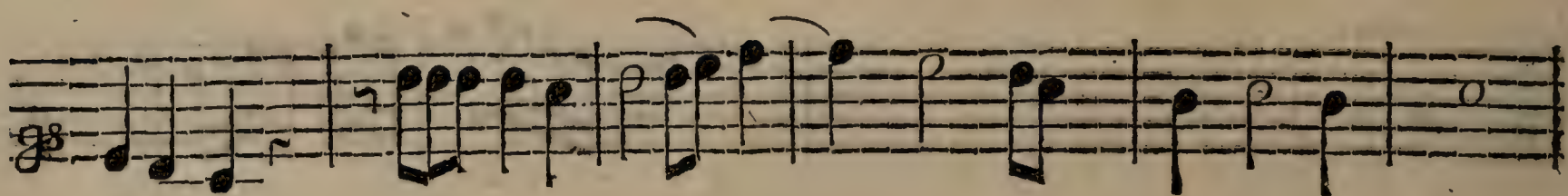
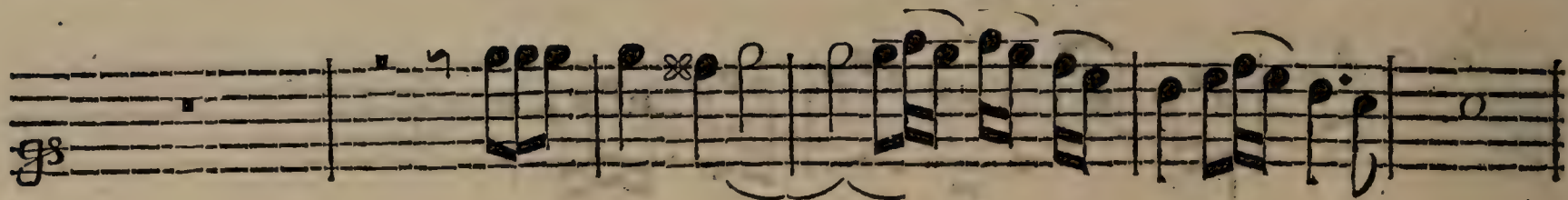
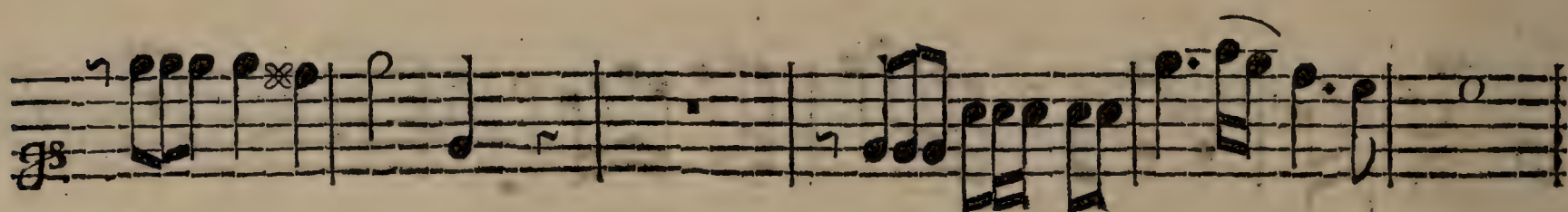
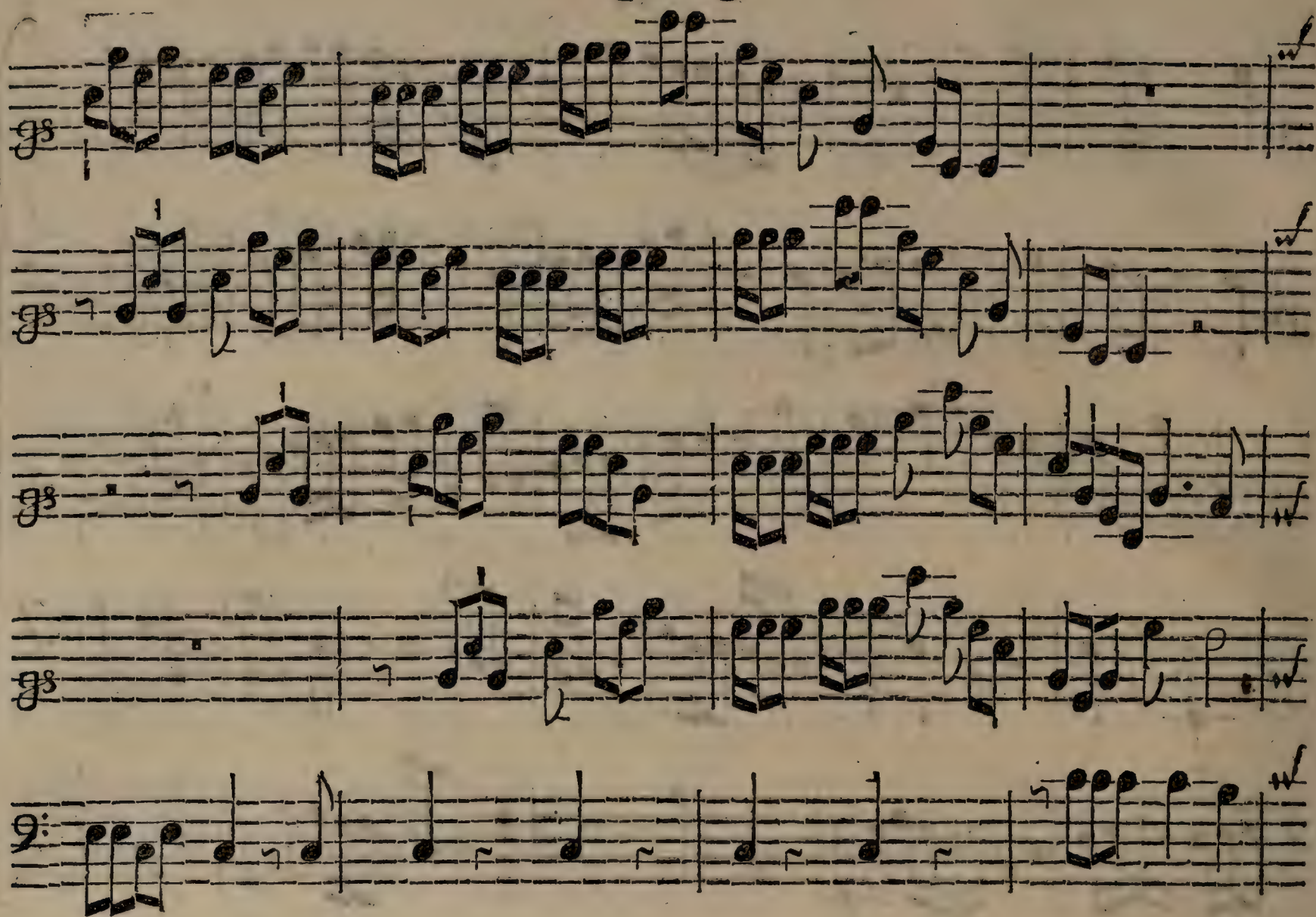




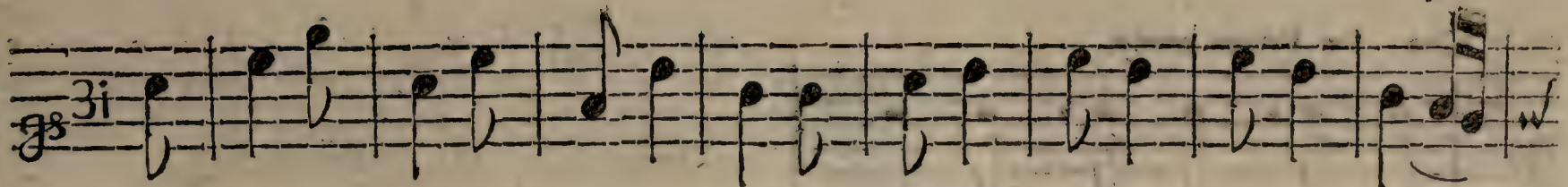




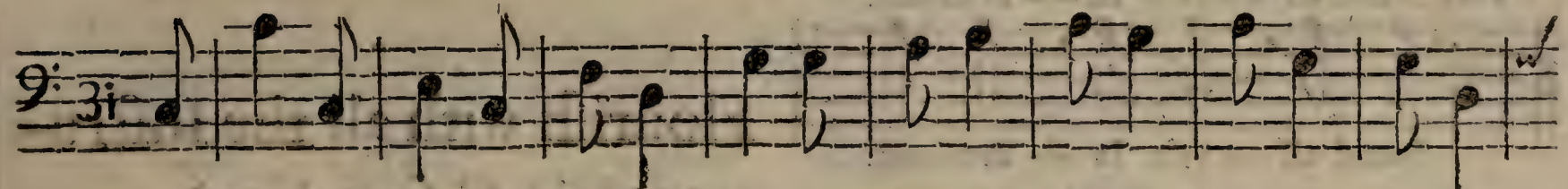




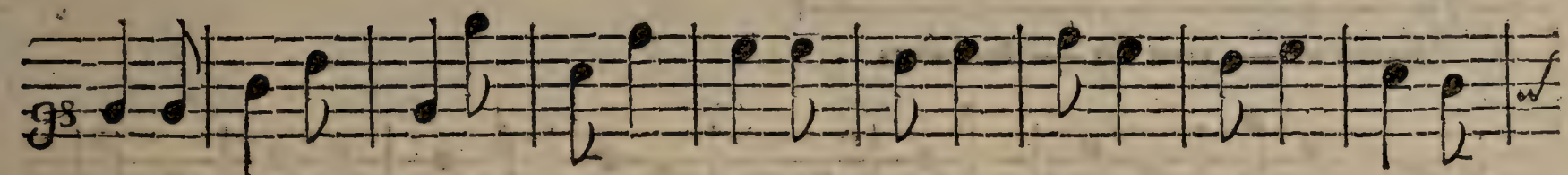
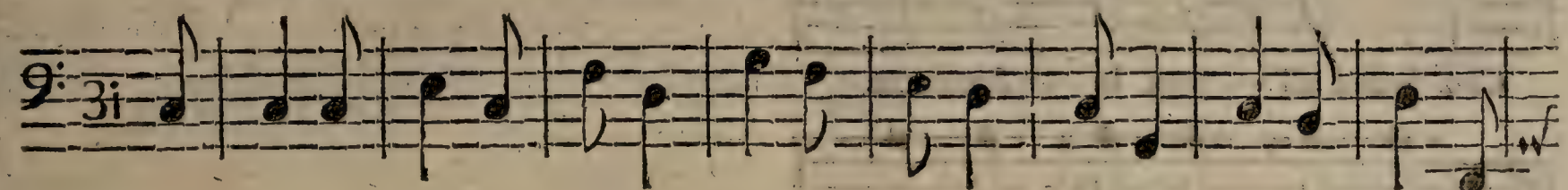




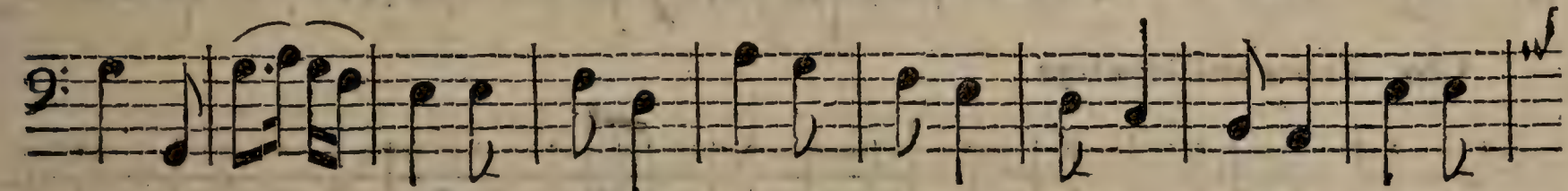
Let -- all Man -- kind the -- Pleasure share, And Bless this --- happy, --- happy, ----- happy ---



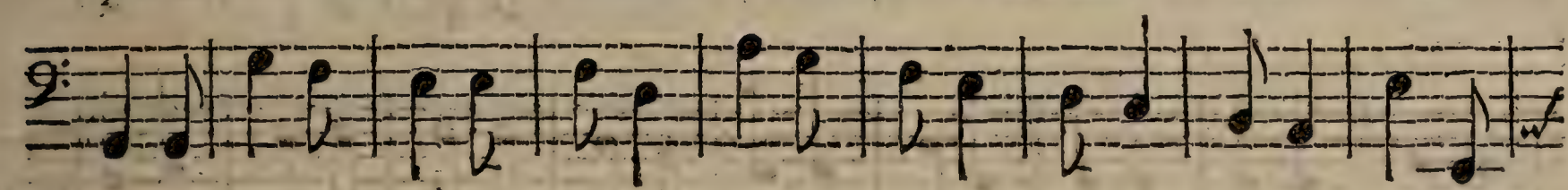
Let -- all Man -- kind the -- Pleasure share, And Bless this -- happy, --- happy, --- happy ---



day; Let -- all Man -- kind the --- Pleasure -- share, And Bless this --- happy, --- happy, --- happy ---



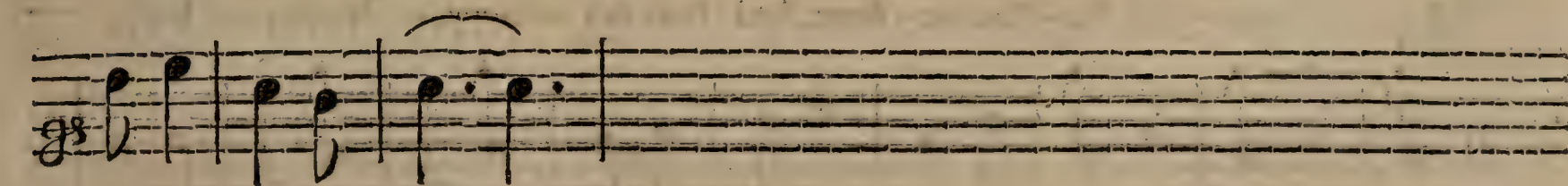
day; Let -- all Man -- kind the --- Pleasure -- share, And Bless this --- happy, --- happy, --- happy ---



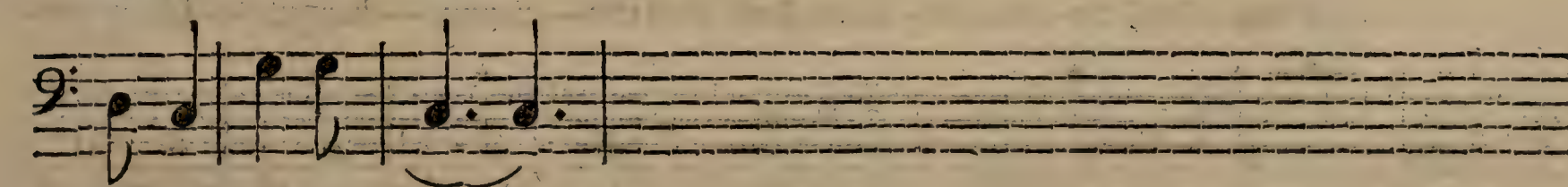
day ; --- this --- happy, --- happy, --- happy ----- day; --- --- this --- happy, --- happy, ---



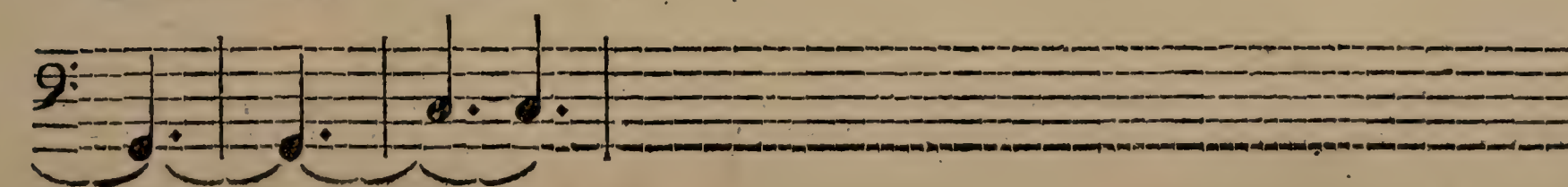
day; this happy, --- happy, --- happy, --- happy -- day; this -- happy, --- happy, --- happy, --



happy, --- happy --- day. ---

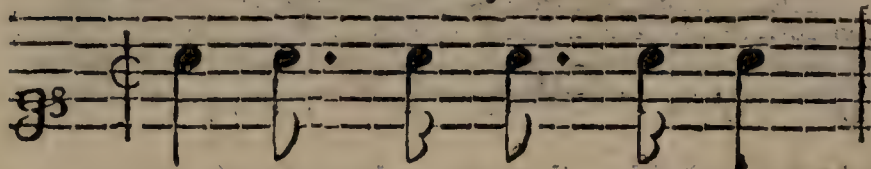


happy, --- happy --- day. ---

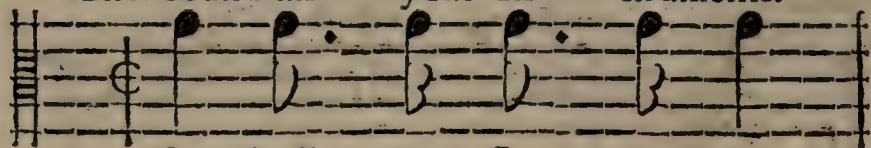




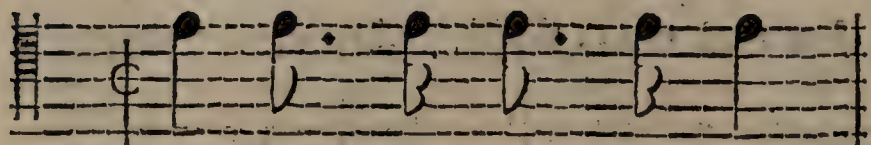
Cho. for Voices only.



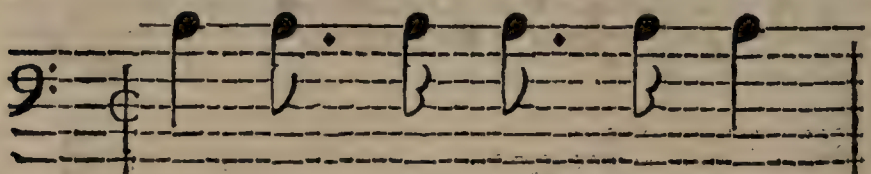
Cho. Sound all — your In — fruments.



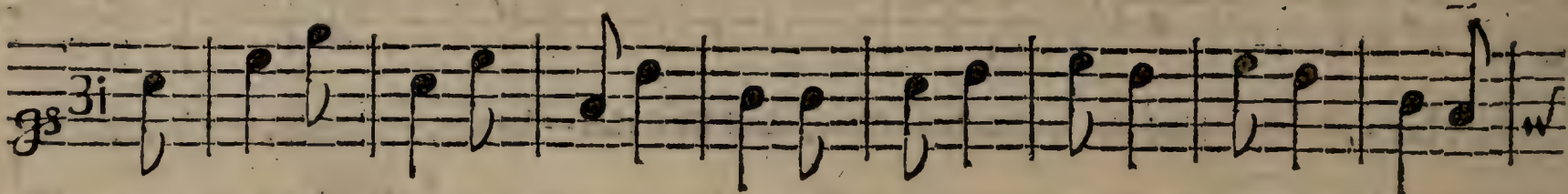
Sound all — your In — fruments:



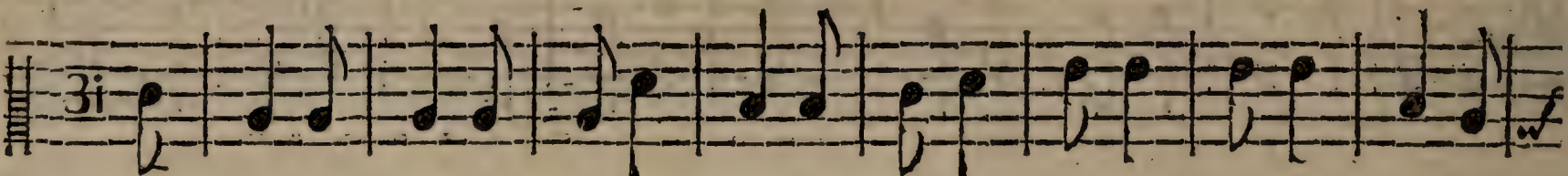
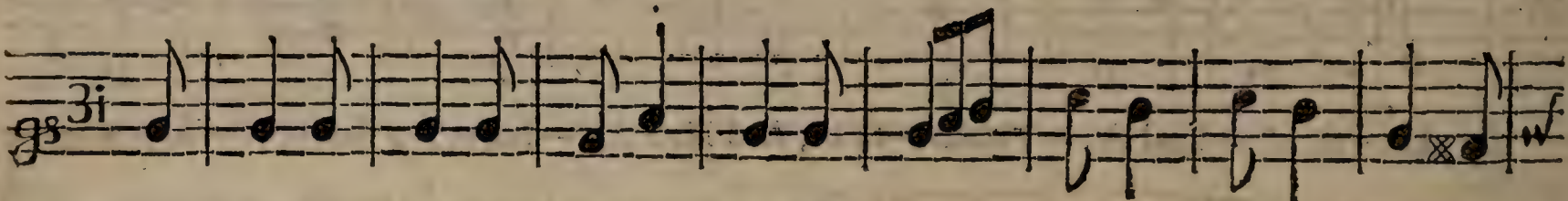
Cho. Sound all — your In — fruments.



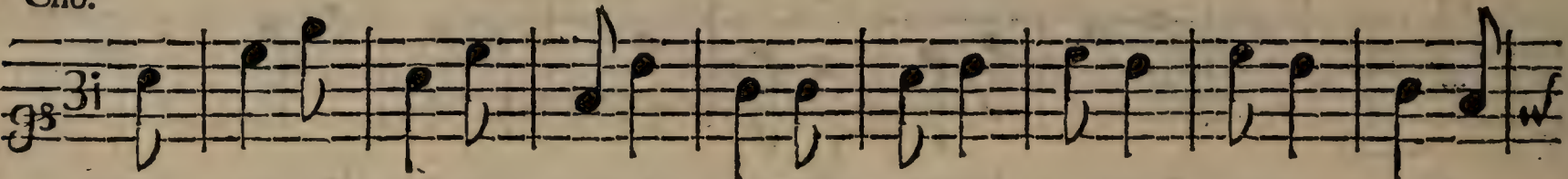
Sound all — your In — fruments.



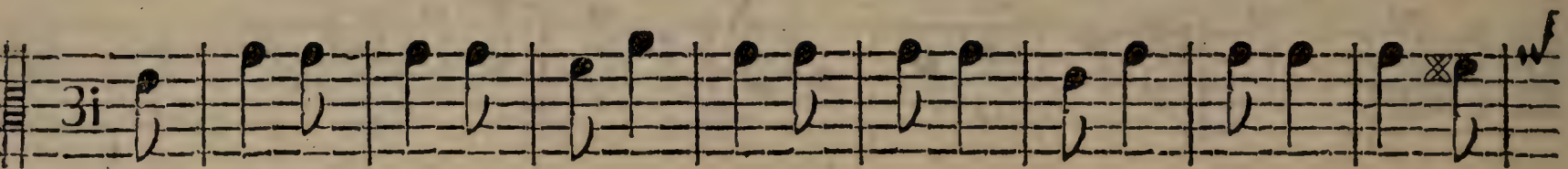
Cho. Violins and Hautboys.



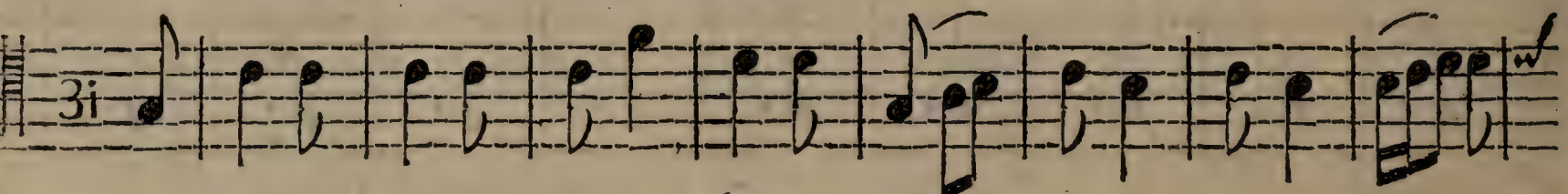
Cho.



Let —all Man—kind the—Pleasure -- share, And Bless this —happy, —happy, —happy—

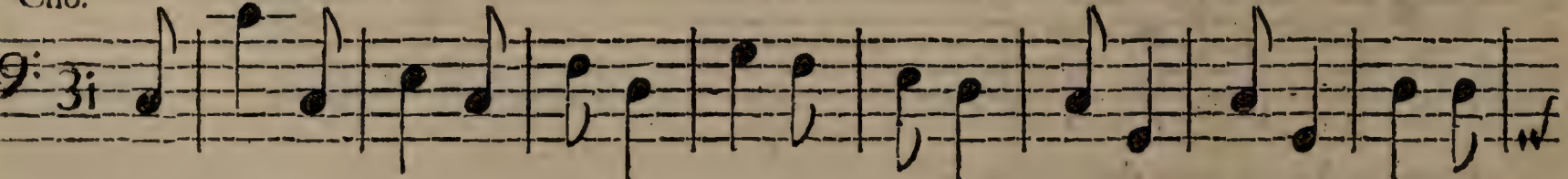


Let —all Man—kind the—Pleasure -- share, And Bless this —happy, —happy, —happy—

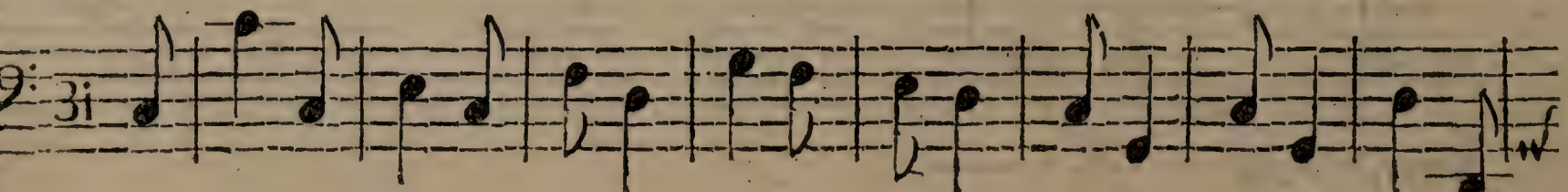


Let —all Man—kind the—Pleasure -- share, And Bless this —happy, —happy, —happy—

Cho.



Let ---all Man---kind the---Pleasure -- share, And Bless this ----happy, -----happy, — happy —





Soft.



2 Trumpets.

Soft.



Soft.

Loud.



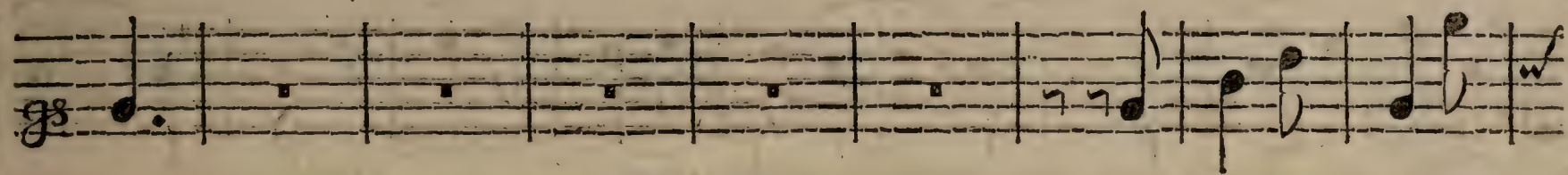
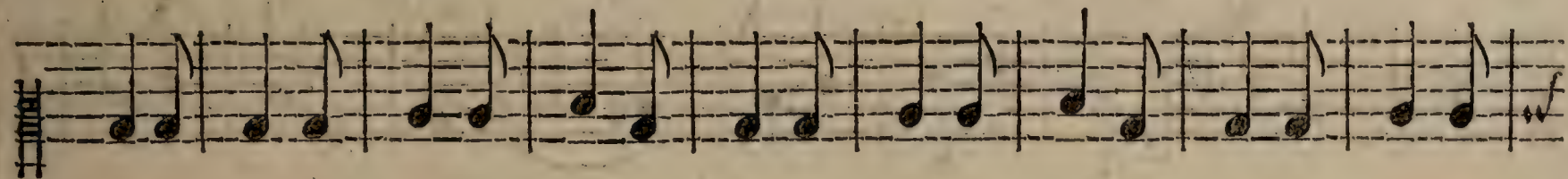
Soft.

Loud.



Soft.

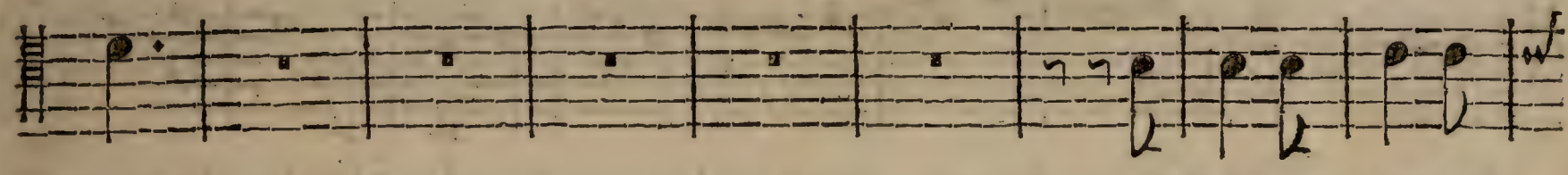
Loud.



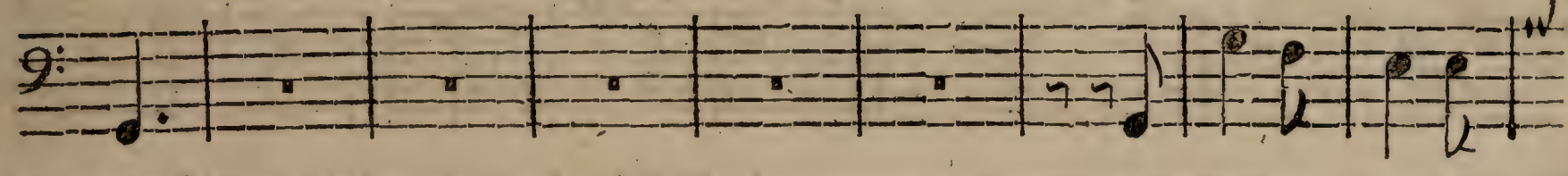
day ; ————— Let all Man — kind the



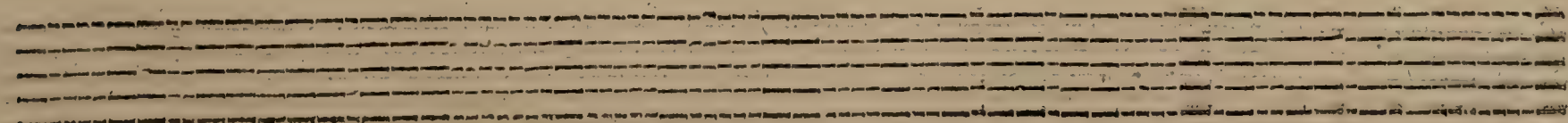
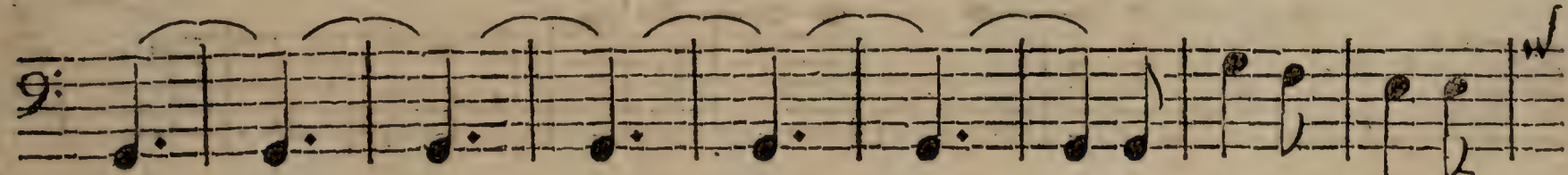
day ; ————— Let all Man — kind the



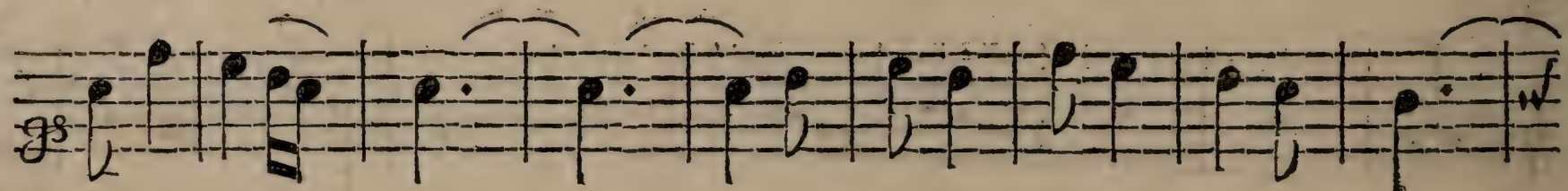
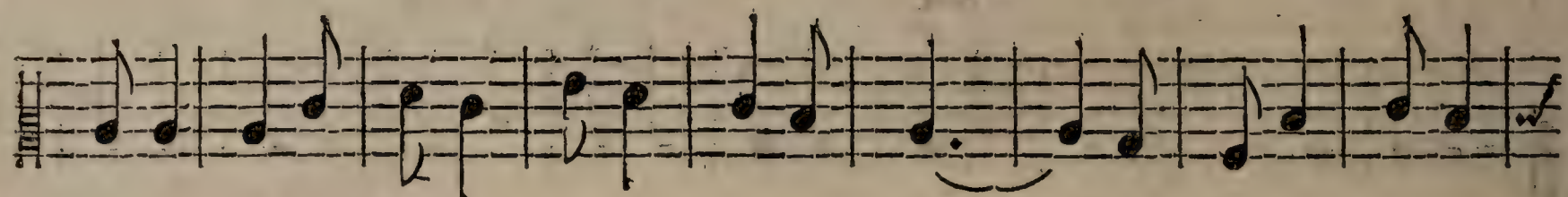
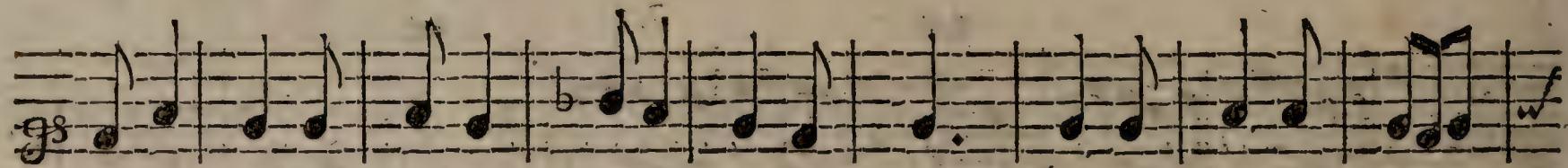
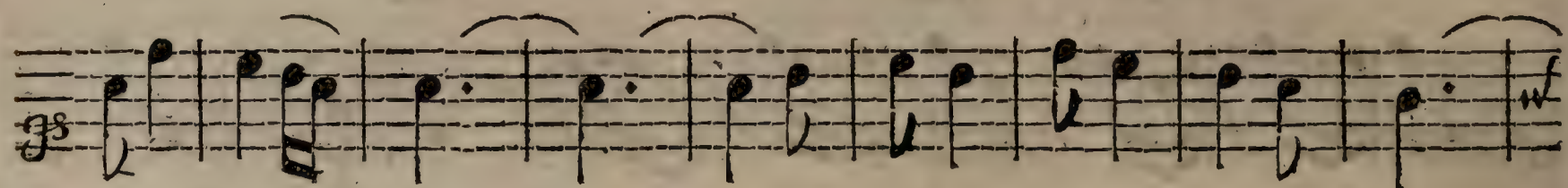
day ; ————— Let all Man — kind the



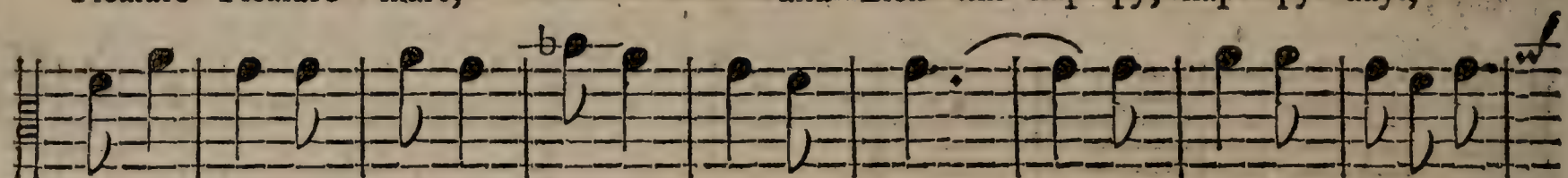
day ; ————— Let all Man — kind the



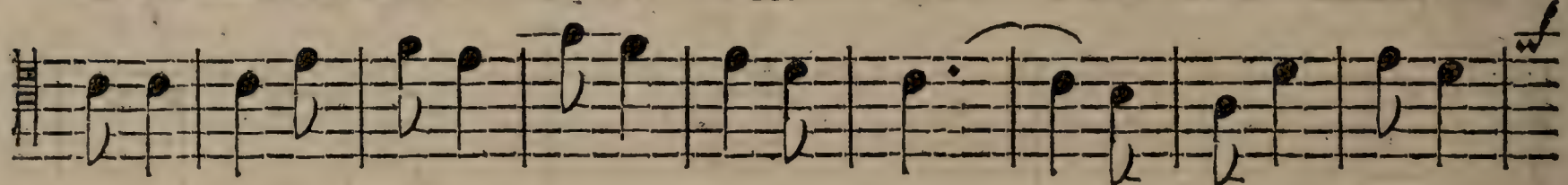




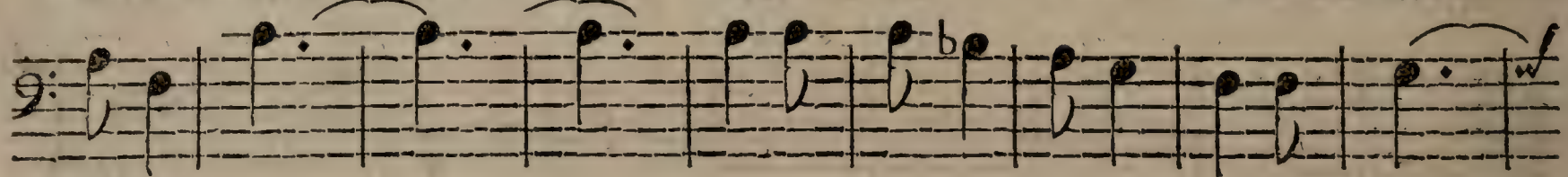
Pleasure Pleasure—share, ————— and Bless this hap—py, hap—py day; —————



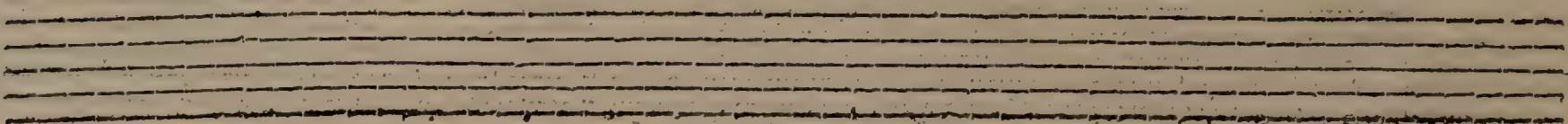
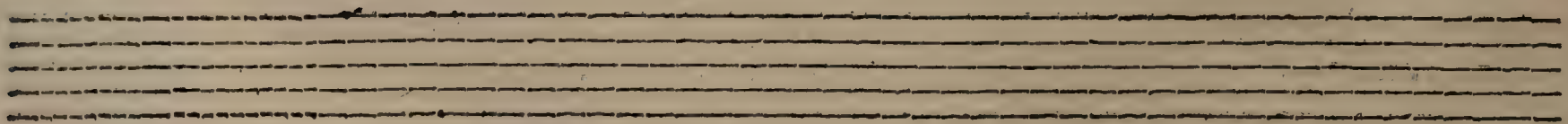
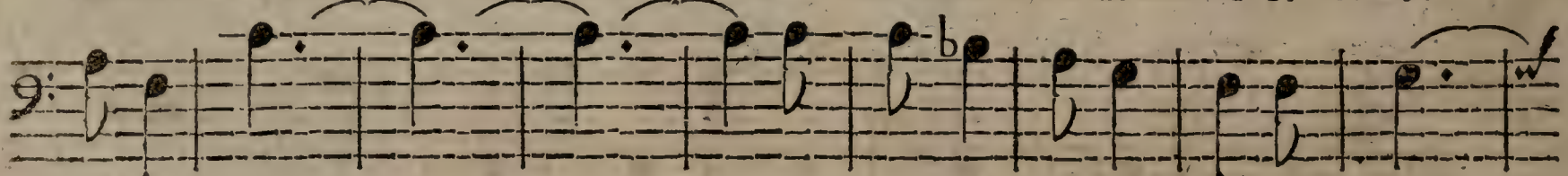
Pleasure share, and Bless this hap—py, —happy — day; ————— and — Bless this happy, this —



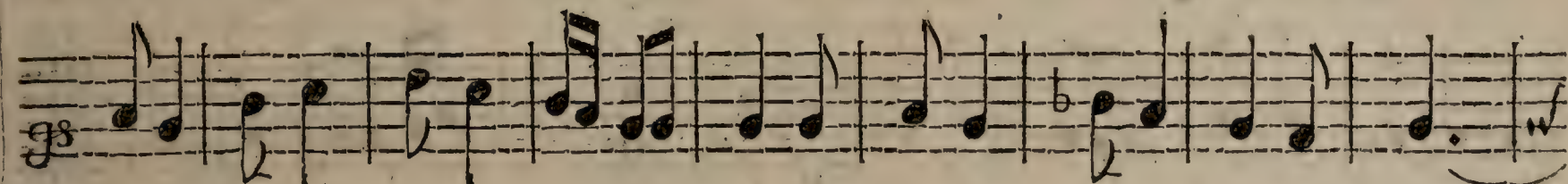
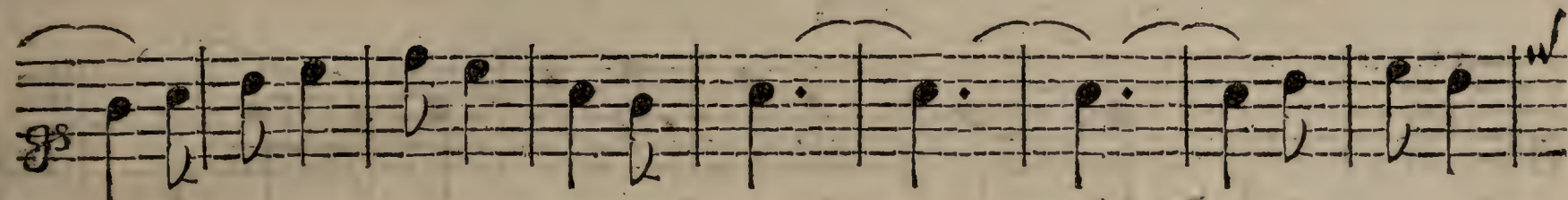
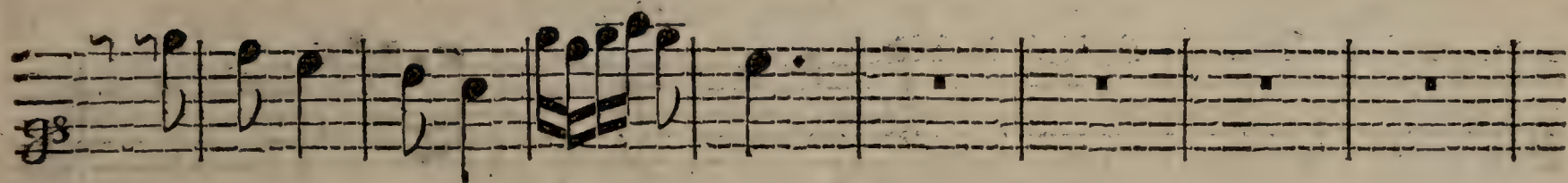
Pleasure share, and Bless this — happy, — happy — day; ————— and — Bless this — happy, —



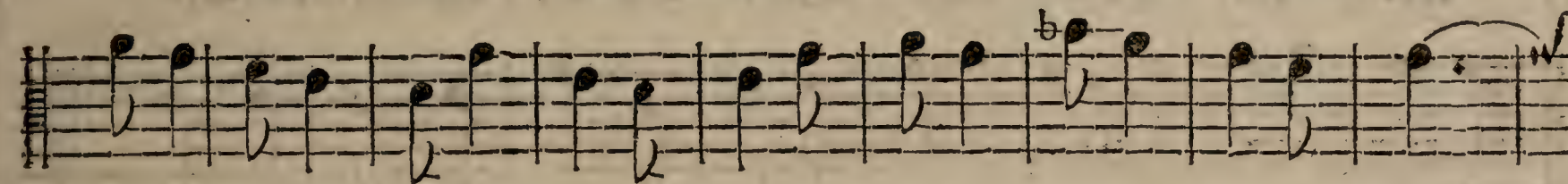
Pleasure share, ————— and — Bless this hap—py, —hap—py — day; —————







— this — happy, — happy, — happy — day; — — — — — And - Bless this —



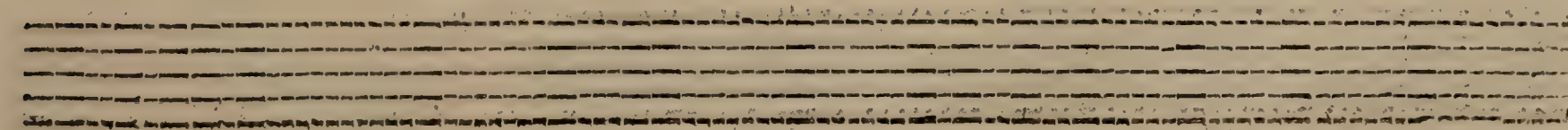
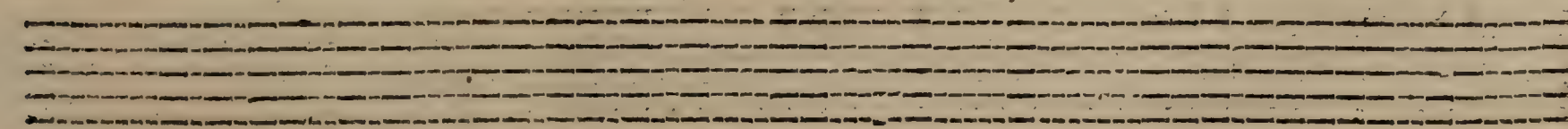
happy, — happy, — happy, — happy — day; this — happy, — happy, — happy — day; —



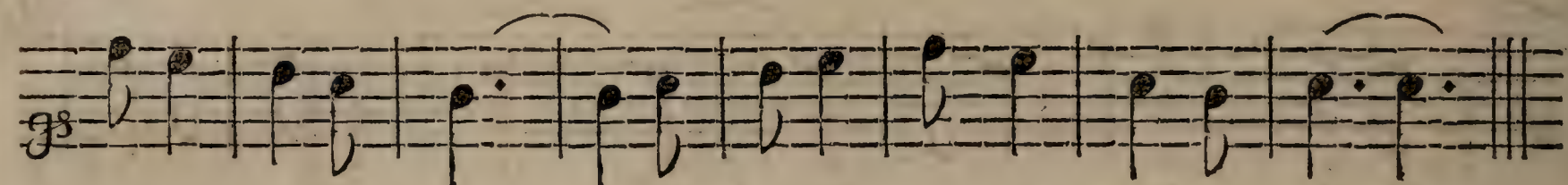
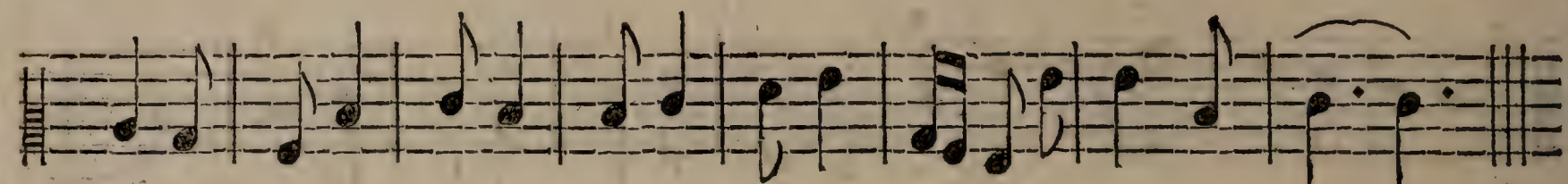
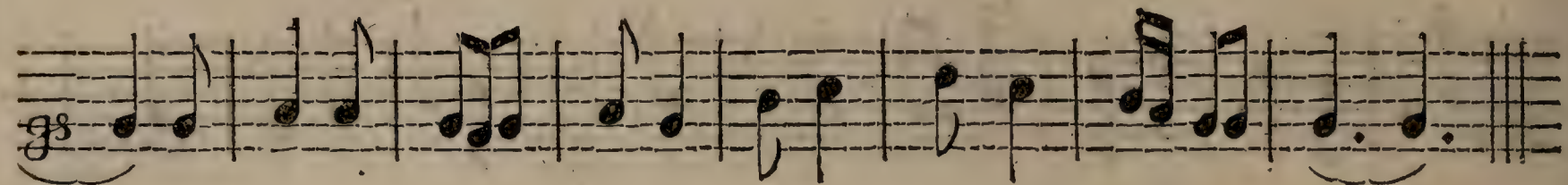
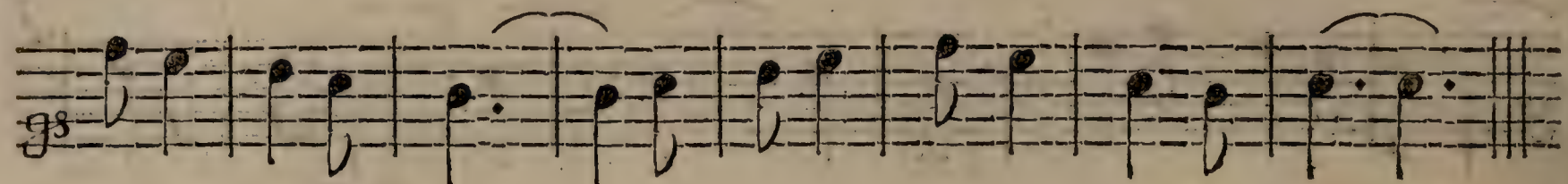
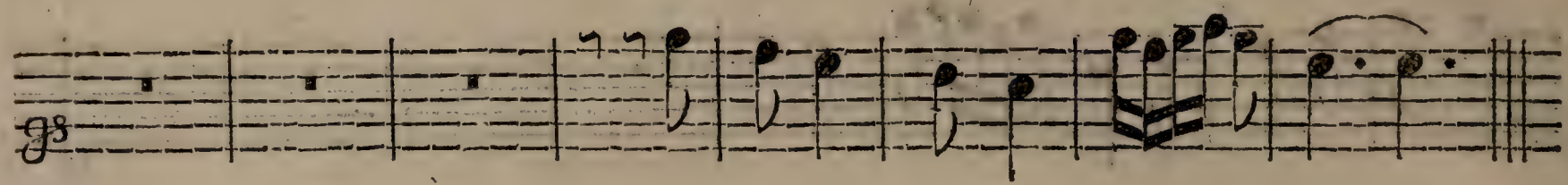
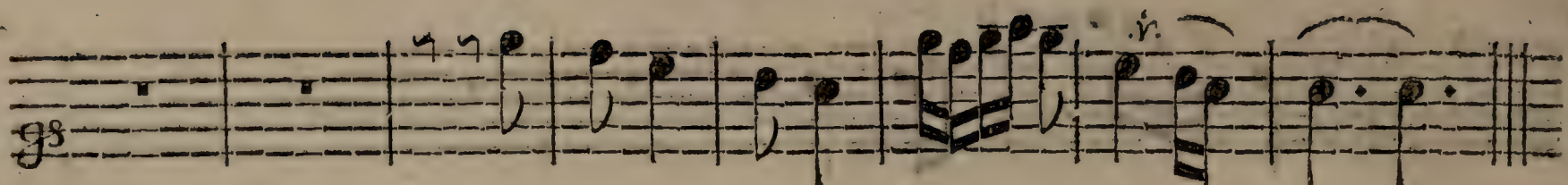
happy, — happy, — happy, — happy — day; this — happy, — happy, — happy — day; —



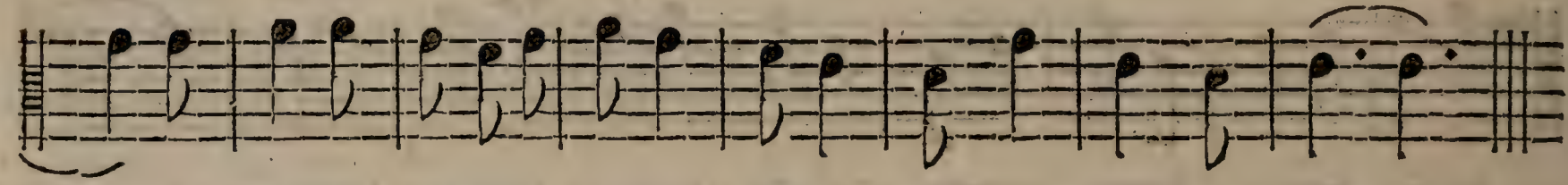
— this — happy, — hap-py — day; — — — — — — this — happy, —



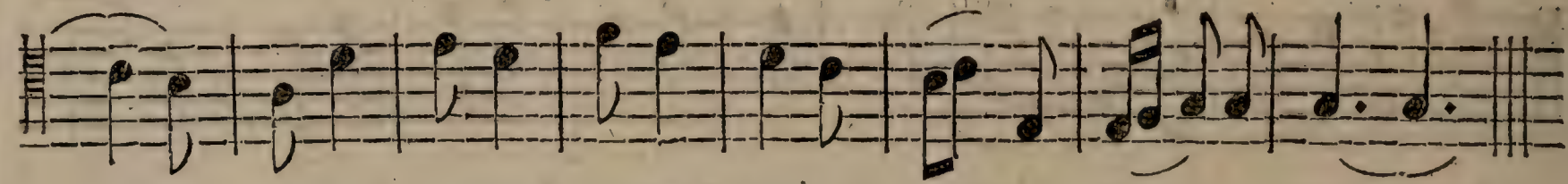




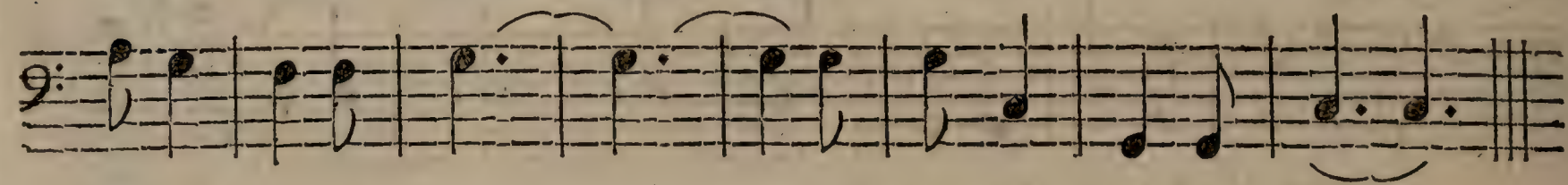
happy, — happy — day ; — — — this — happy, — hap- py, — hap- py — — — day.



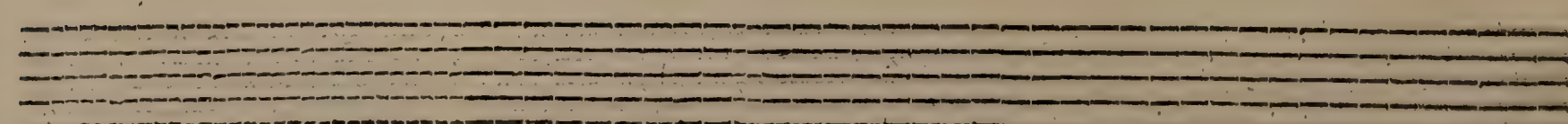
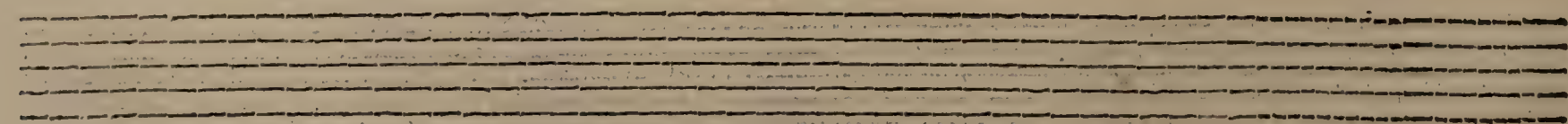
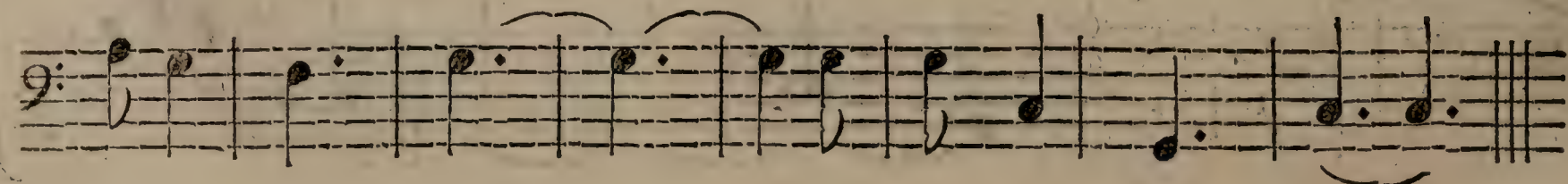
And --- Bless this happy, this happy, — happy, — hap—py, --- hap—py — day.



And Bless this ---happy, ----happy, — happy — hap-py — hap-py — day.

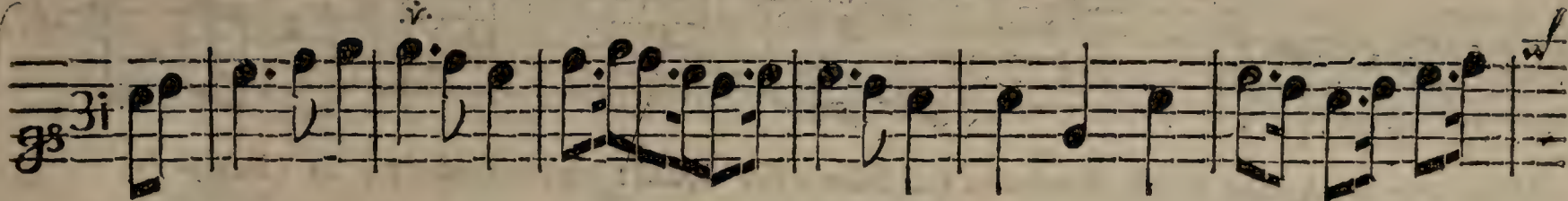


happy, — happy — day ; ———— this — hap-py, — hap-py — day.

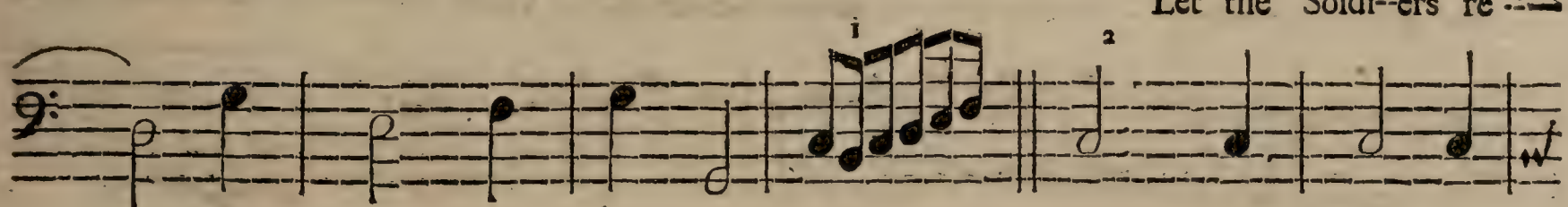
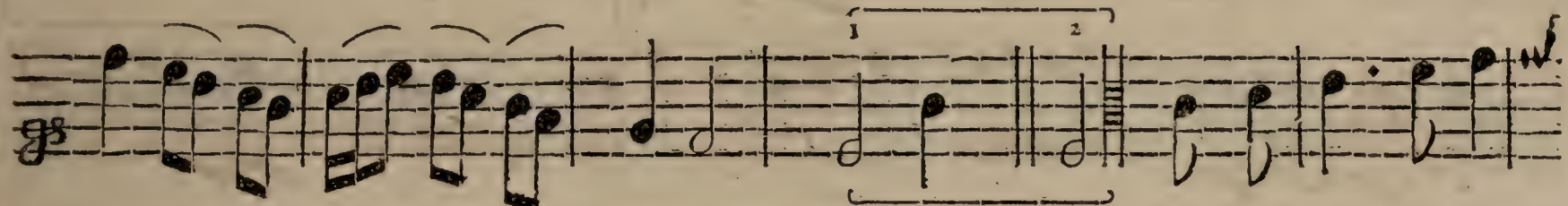
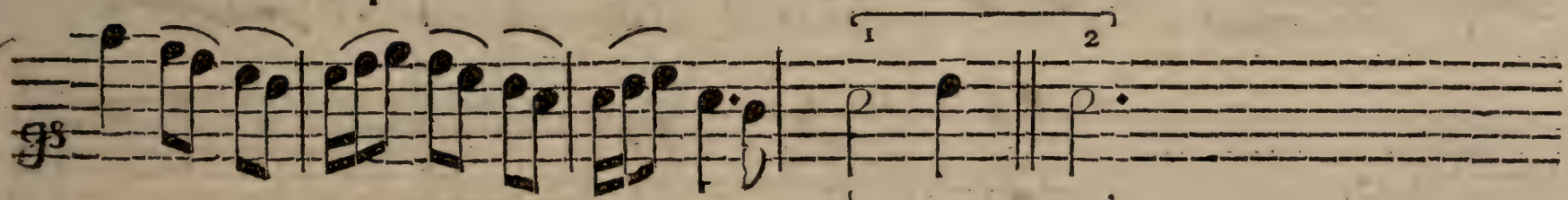
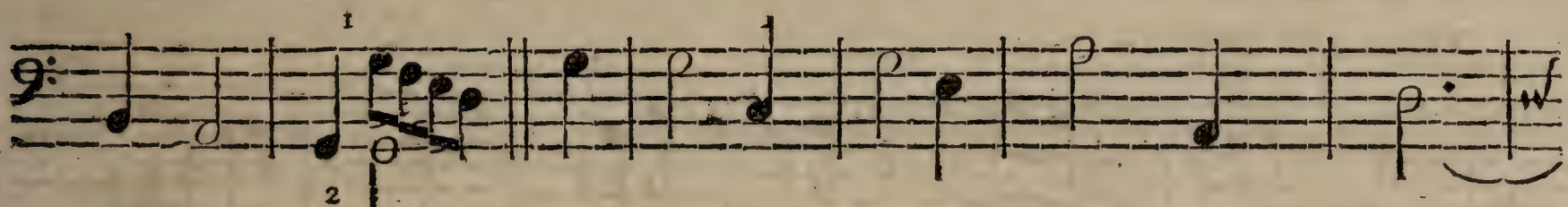
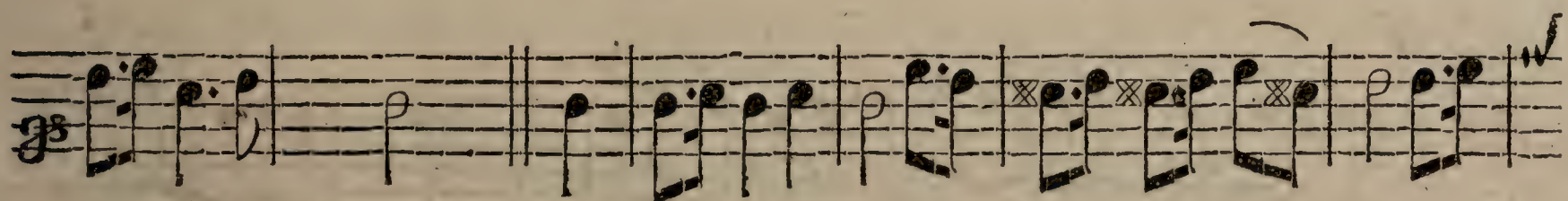
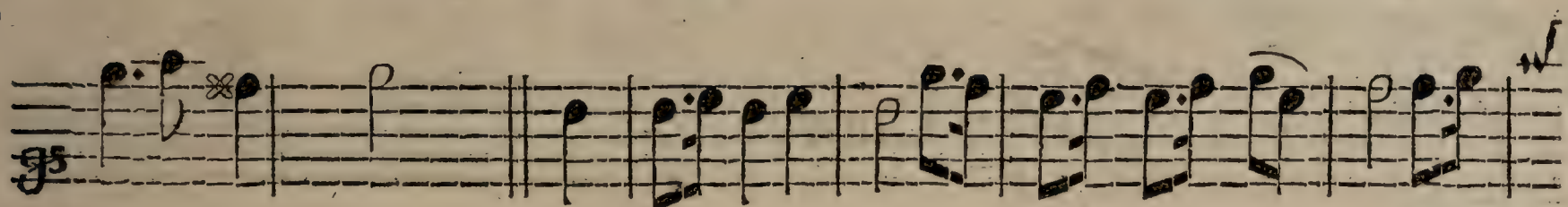
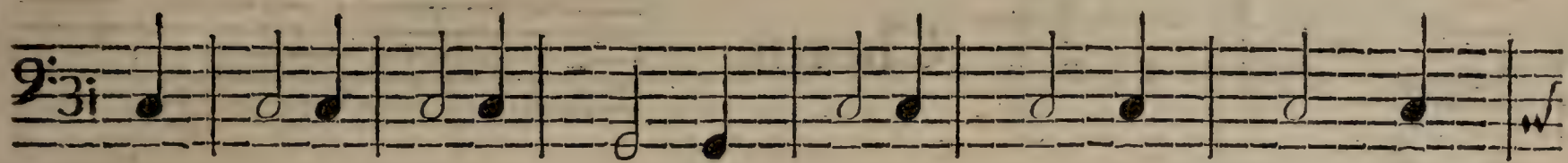




The second Song, in the same Act.



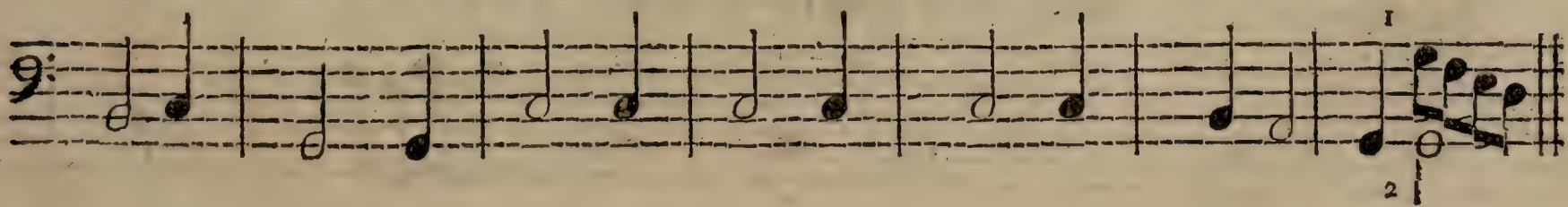
Prelude for Hautboys.



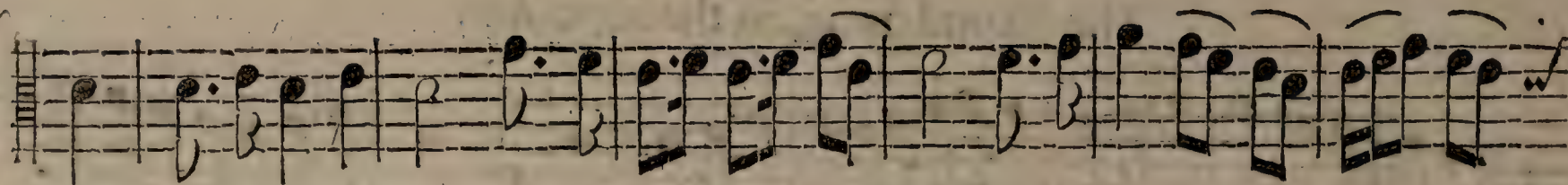
Let the Soldi-ers re --



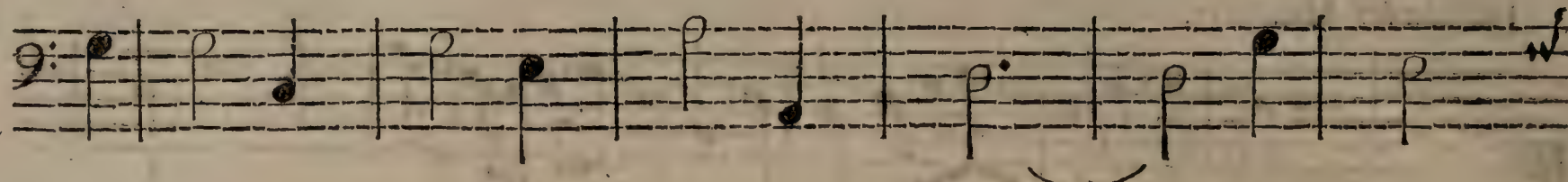
joyce, with a Gene- -- rall Voice, and the Se- nate new ho- -- nours de- -- cree 'em ;





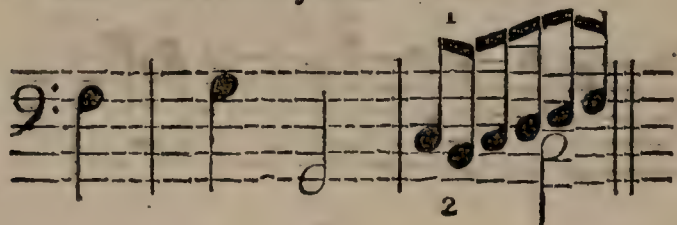


Who at his Armies Head, struck the Fell Mon--ster Dead : and so bold--ly , so bold----ly,

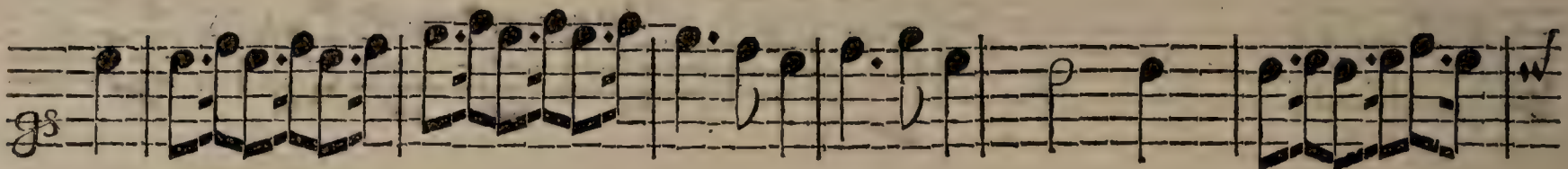


Chorus.

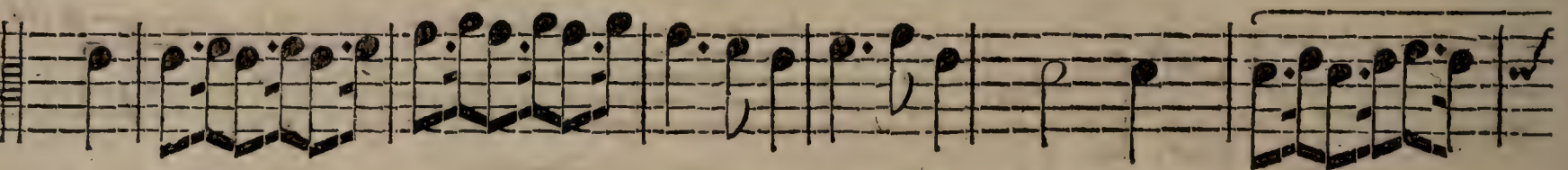
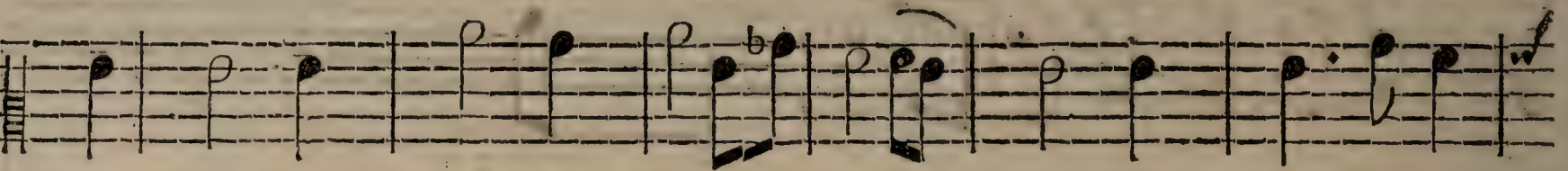
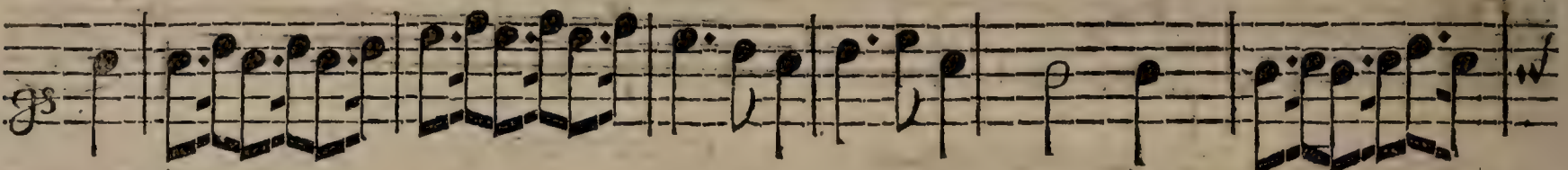
and brave--ly did free 'em.



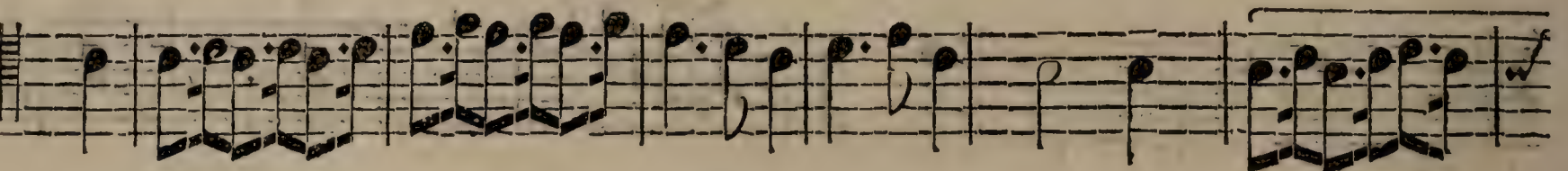
Chorus.



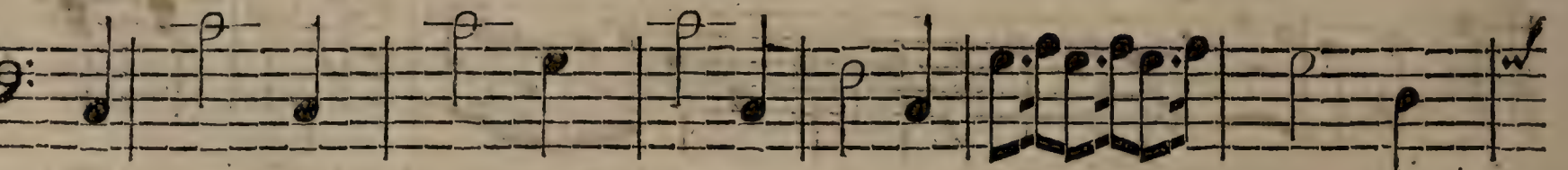
Violins and Hautboys.



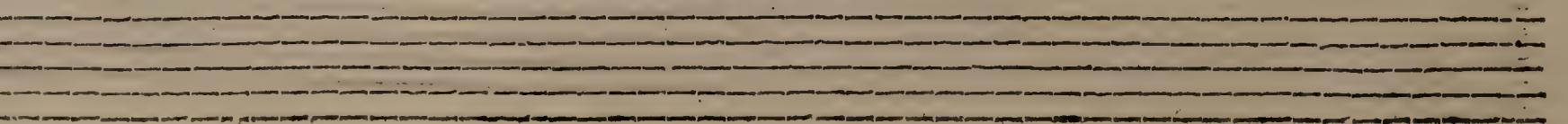
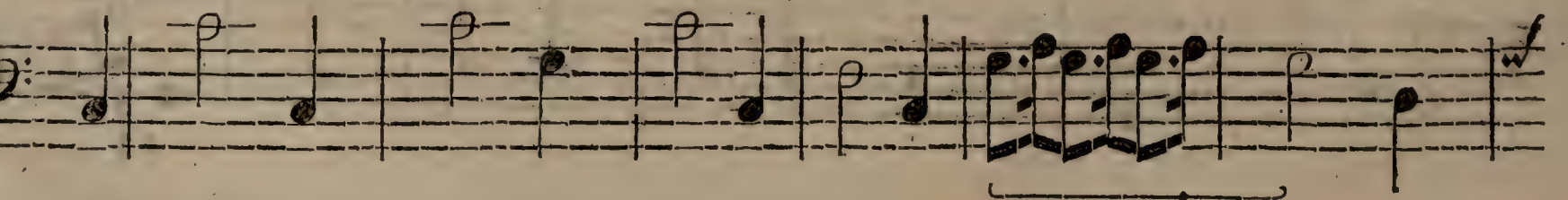
Re--joyce ————— with a Ge-ne-rall — Voice, re — joyce —————



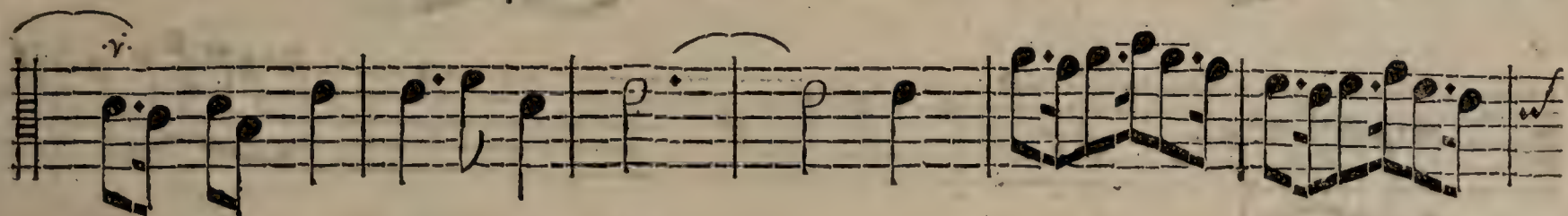
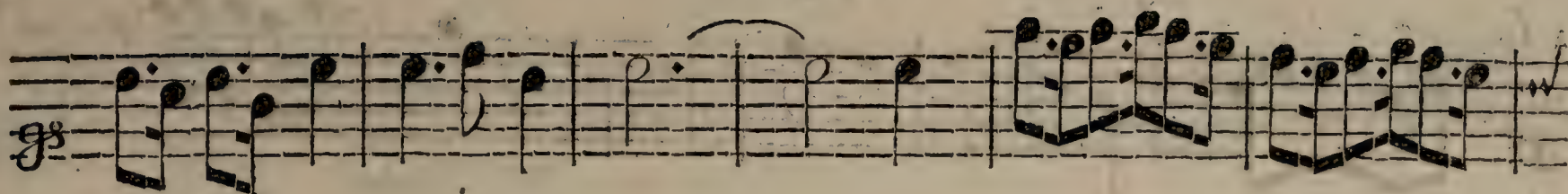
Re--joyce ————— with a Ge-ne-rall — Voice, re — joyce —————



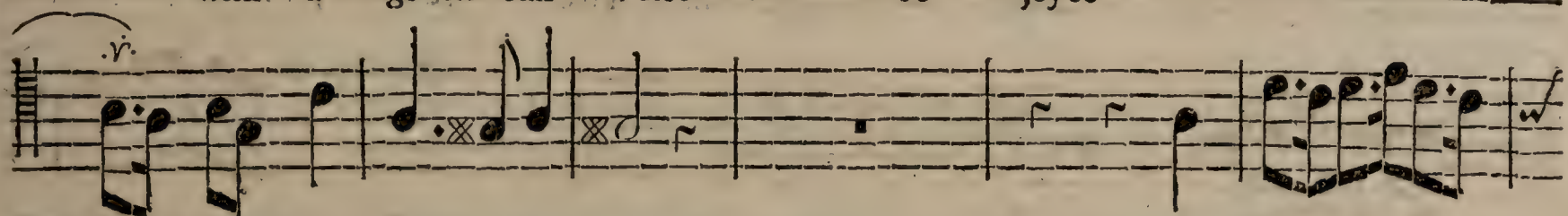
Re — joyce — re — joyce — re — joyce re — joyce re — joyce — re —



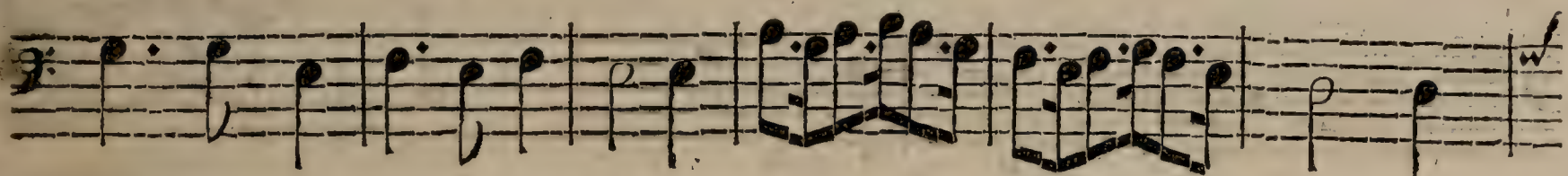




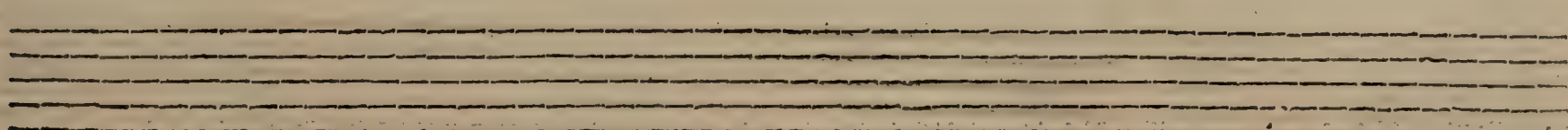
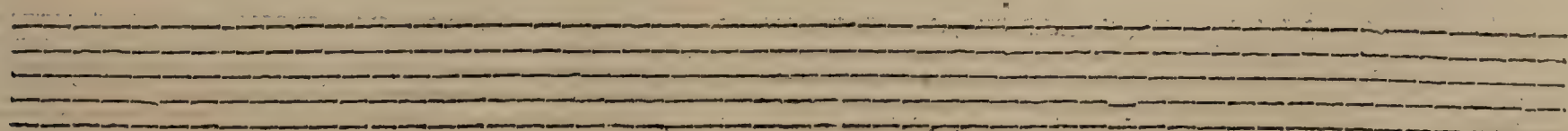
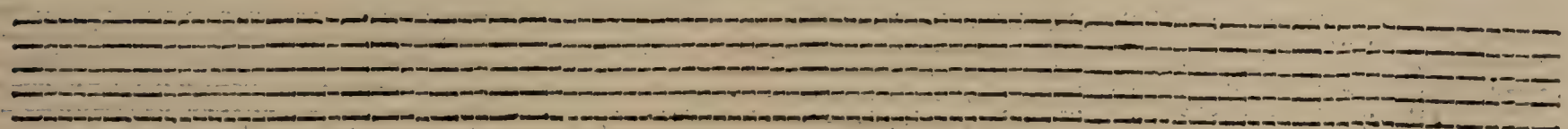
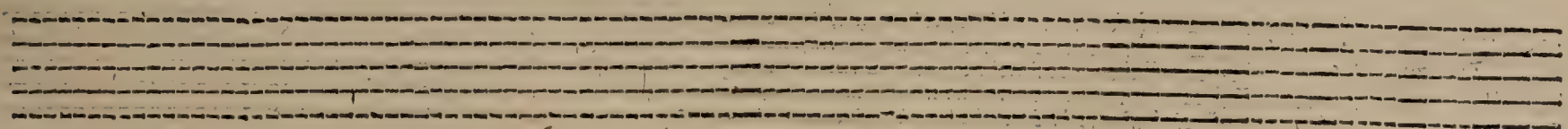
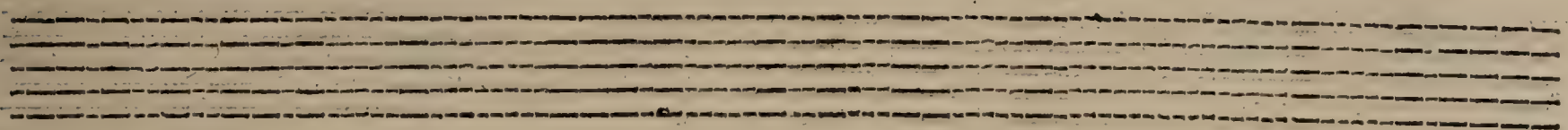
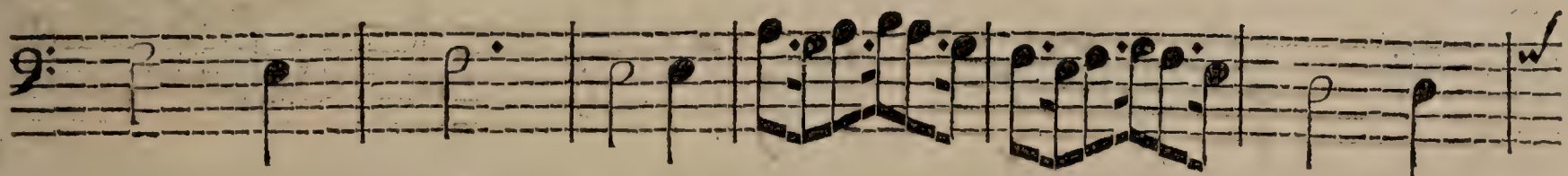
with — a — ge — ne — rall — Voice — re — joyce —



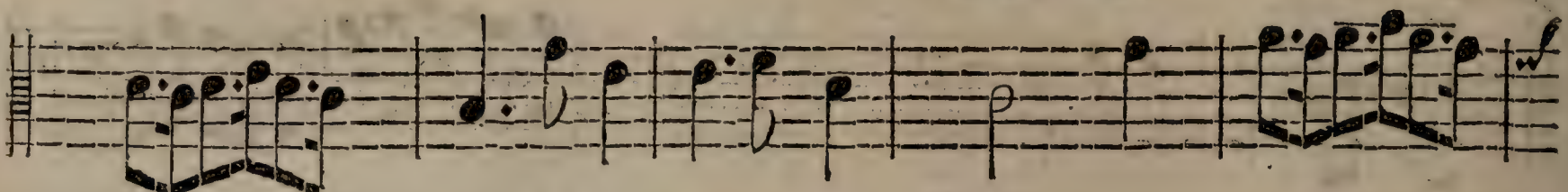
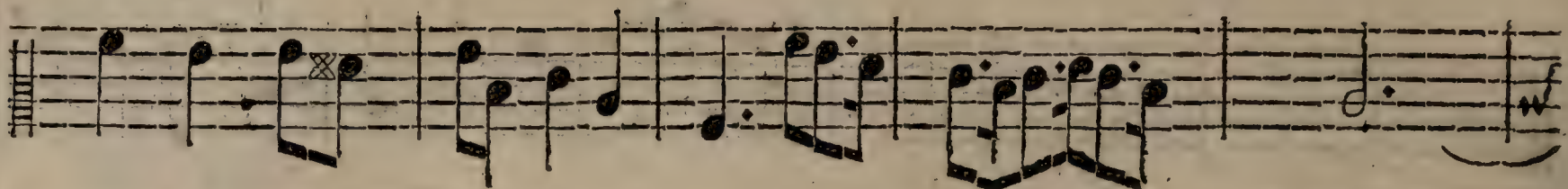
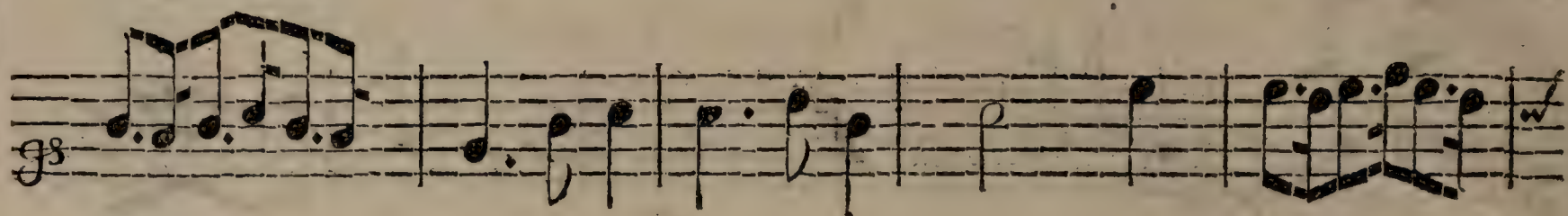
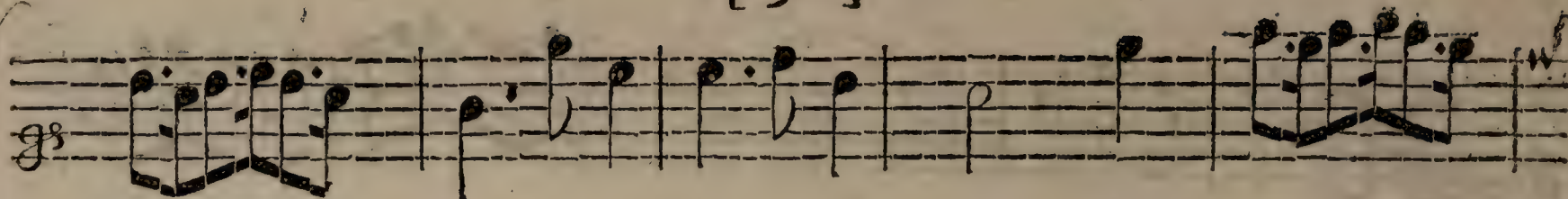
with — a — ge — ne — rall — Voice — re — joyce —



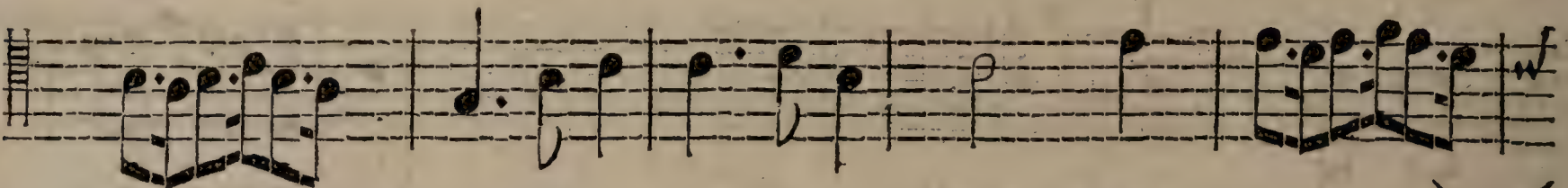
joyce — with — a — ge — ne — rall Voice re — joyce — re —



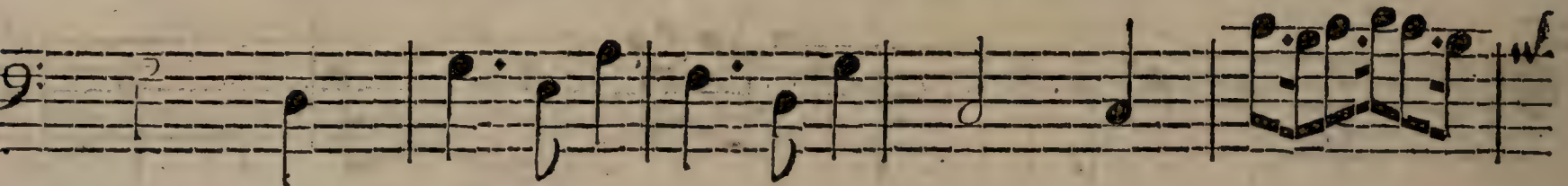




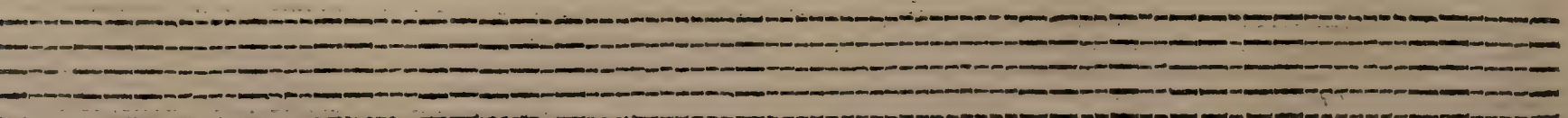
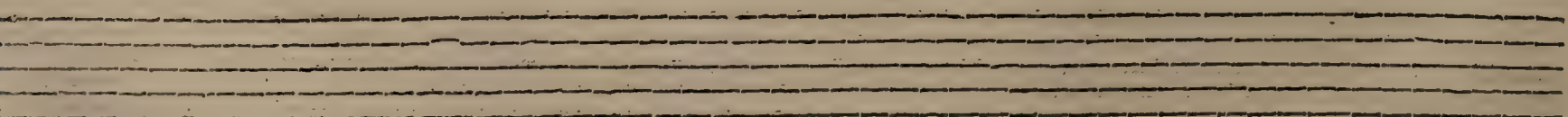
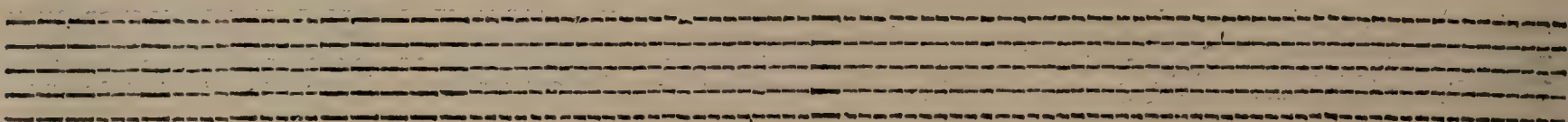
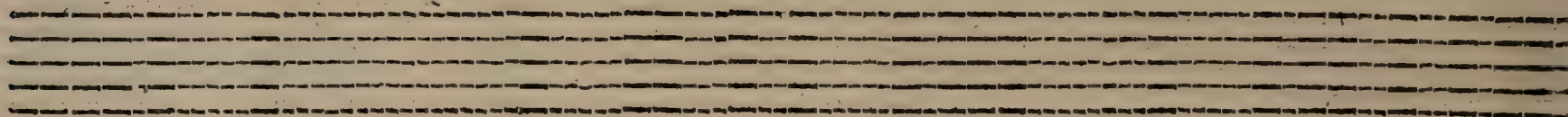
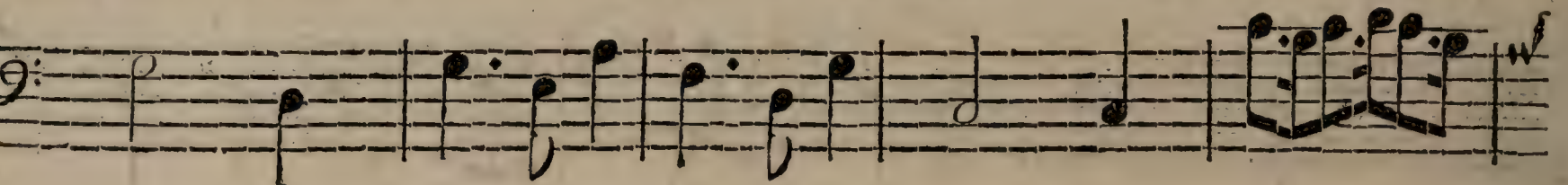
— with a — ge — ne — rall — Voice, — re — joyce —



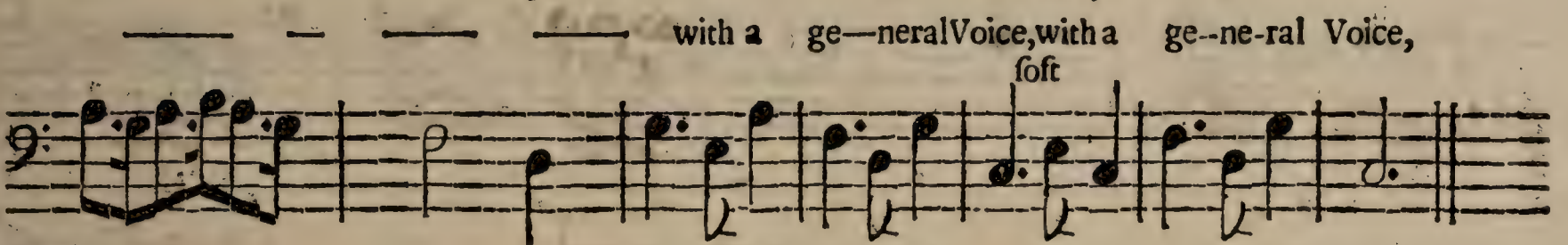
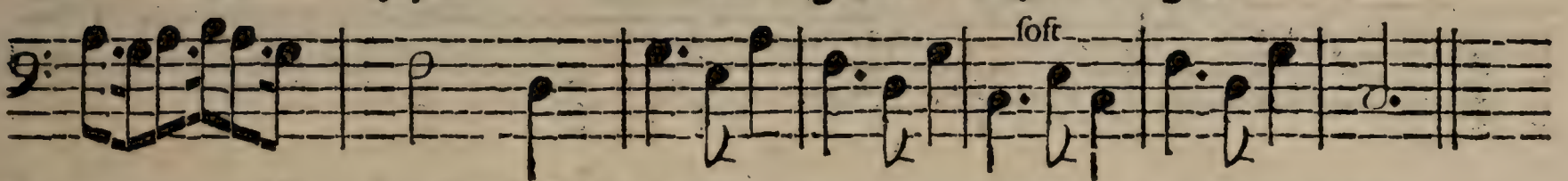
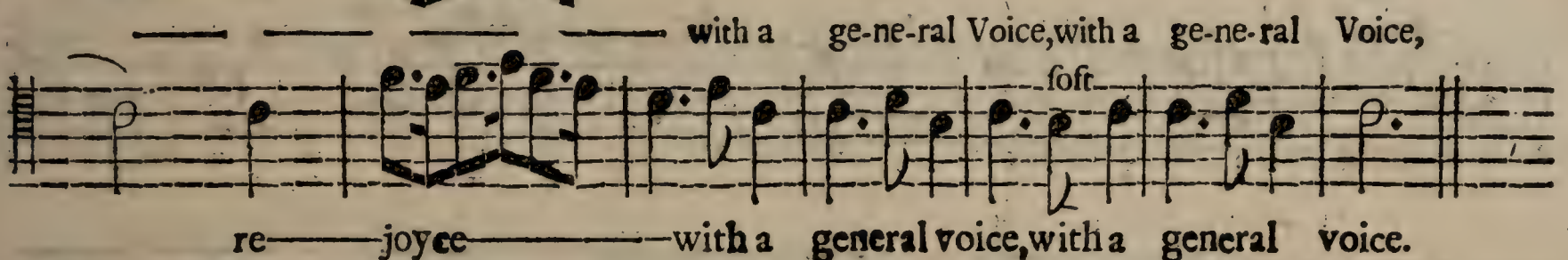
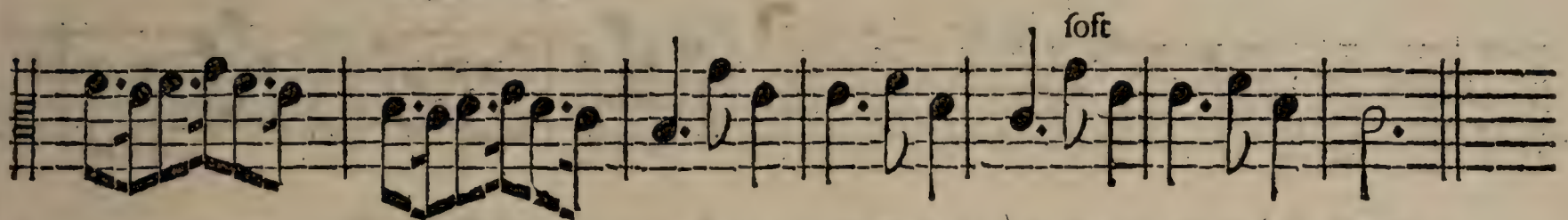
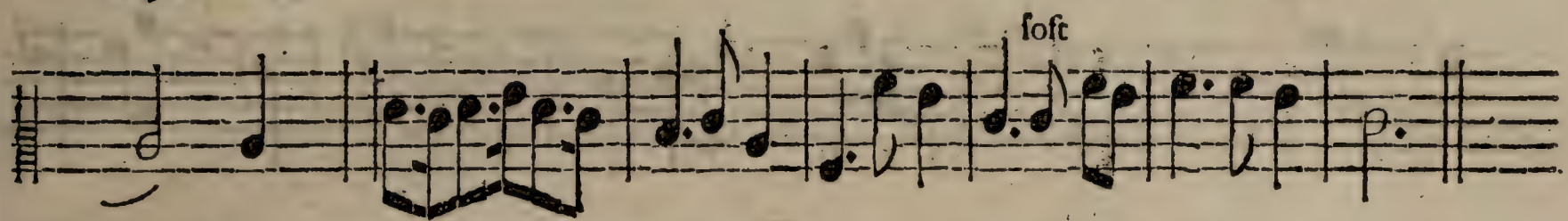
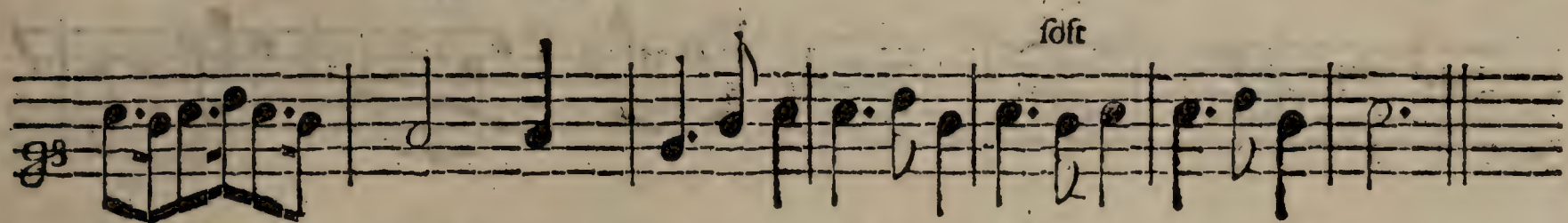
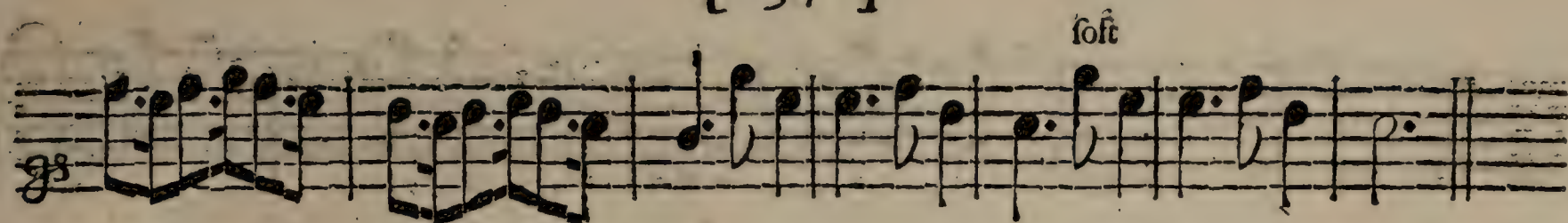
— with a — ge — ne — rall — Voice, — re — joyce —



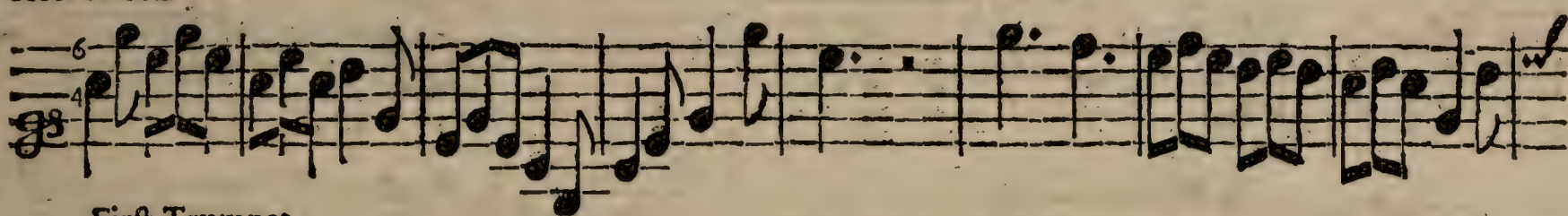
— joyce — re — joyce with a — ge — ne — rall — Voice, — re — joyce —



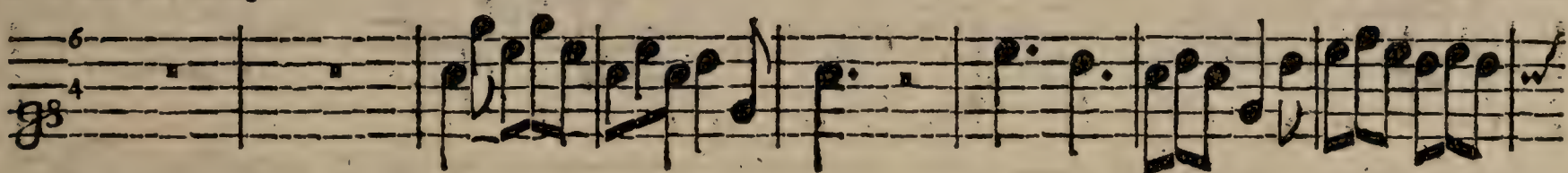




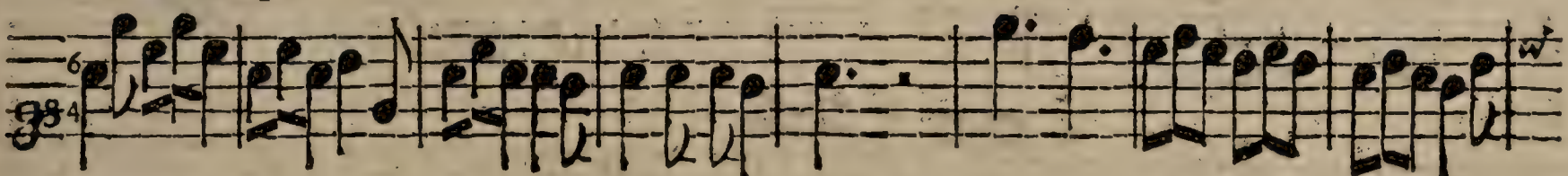
Retornella.



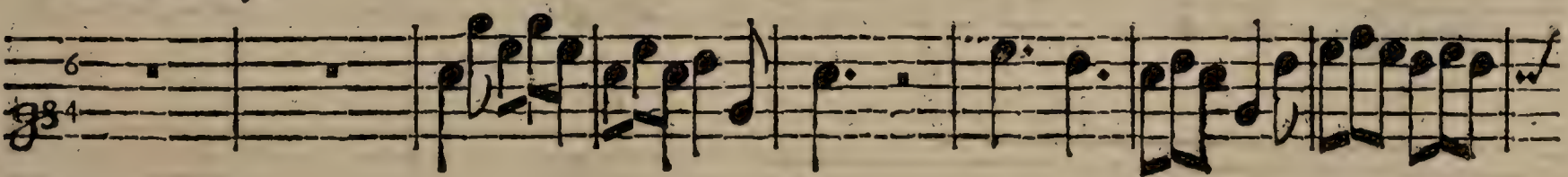
First Trumpet.



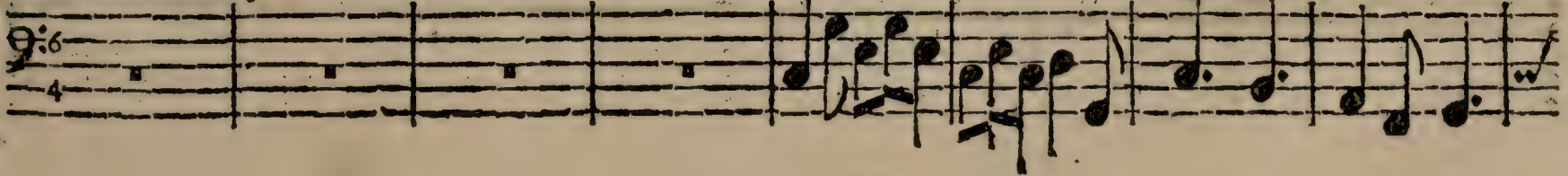
Second Trumpet.



First Hautboy.



Second Hautboy.





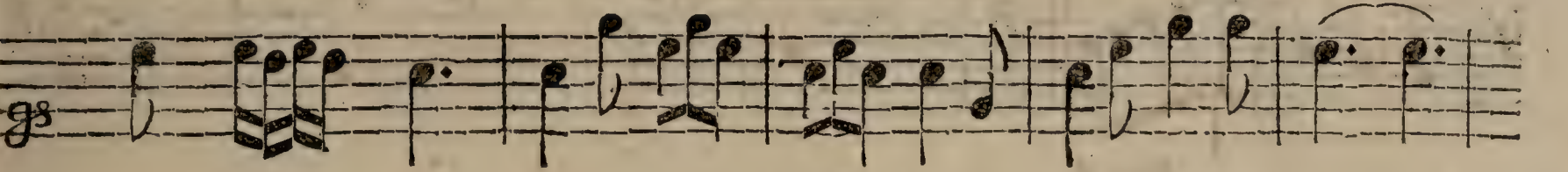
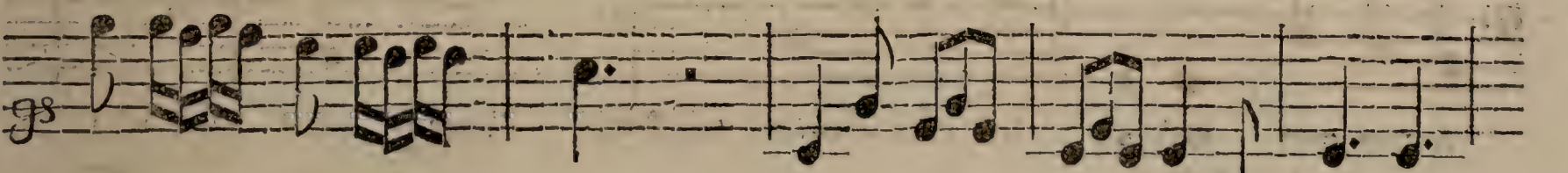
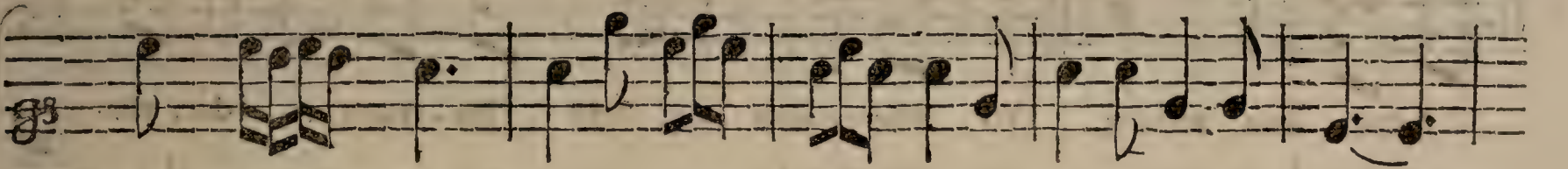
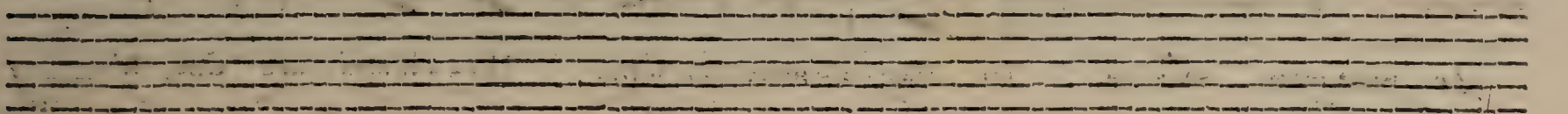
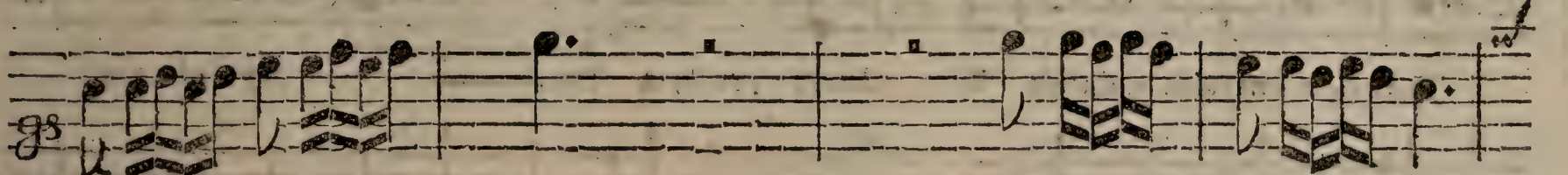
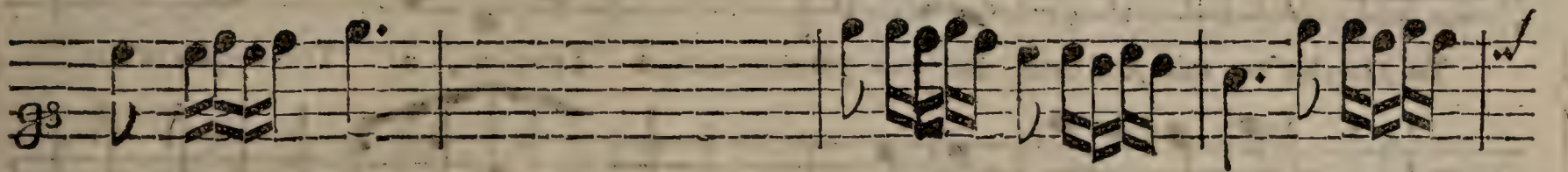
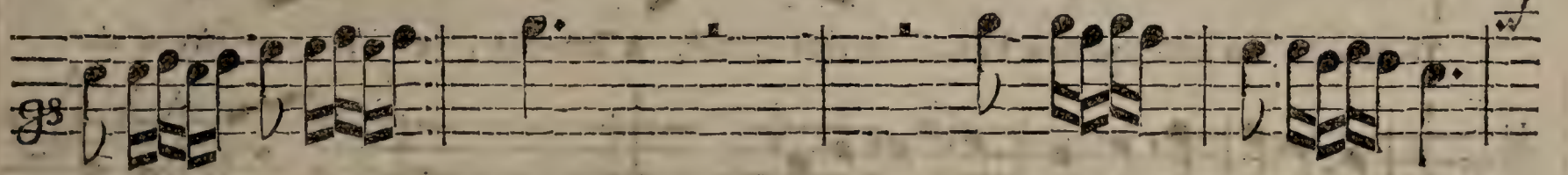
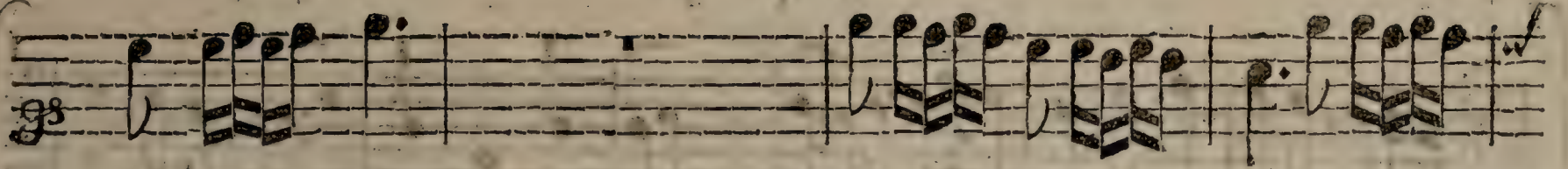
Handwritten musical score for five staves, measures 1-8. The notation is in treble clef with a key signature of one flat (B-flat). The first four staves are grouped by a brace on the left. The fifth staff is separate. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some markings above the first few notes of the first four staves, possibly indicating fingerings or ornaments.

Empty musical staff.

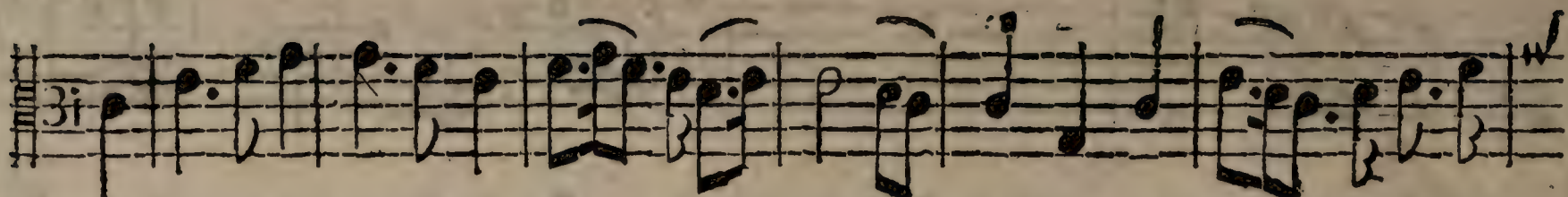
Handwritten musical score for five staves, measures 9-12. The notation is in treble clef with a key signature of one flat (B-flat). The first four staves are grouped by a brace on the left. The fifth staff is separate. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some markings above the first few notes of the first four staves, possibly indicating fingerings or ornaments.

Empty musical staff.

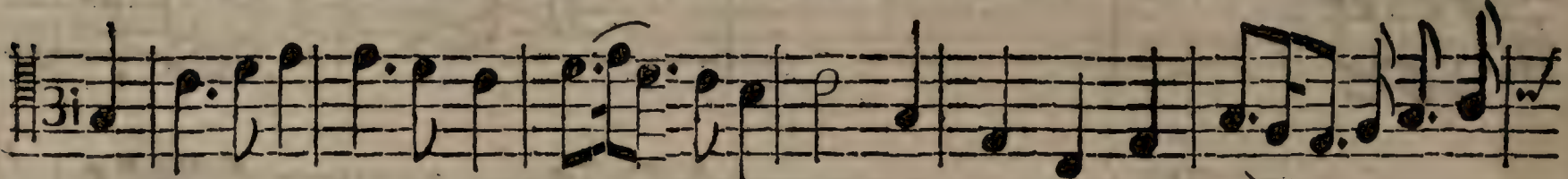




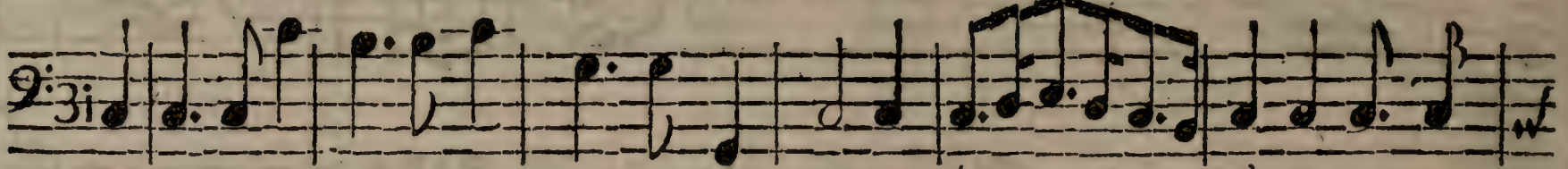




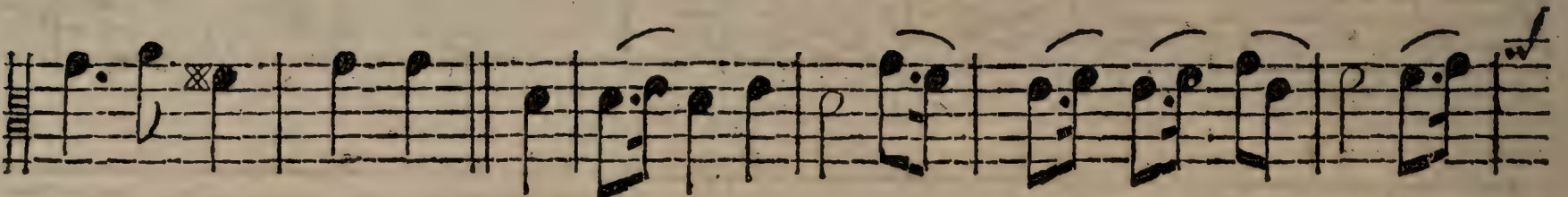
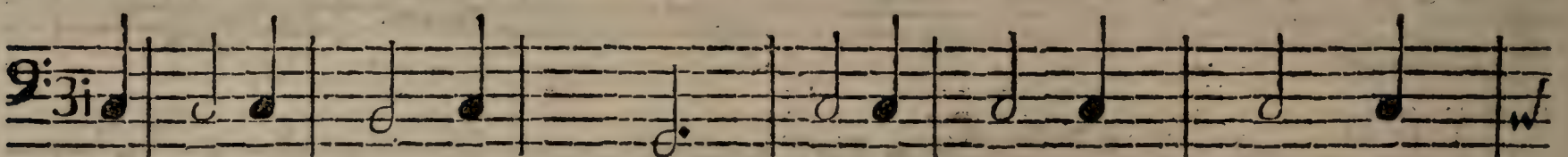
To *Mars* let 'em raise, and their Em — pe-rors — praise, a Tro-phy, a Tro — phy of the



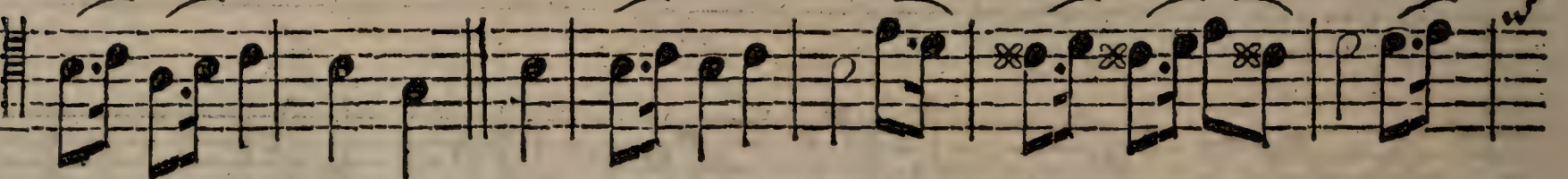
To *Mars* let 'em raise, and their Em — perors praise, a Tro-phy, a Tro — phy of the



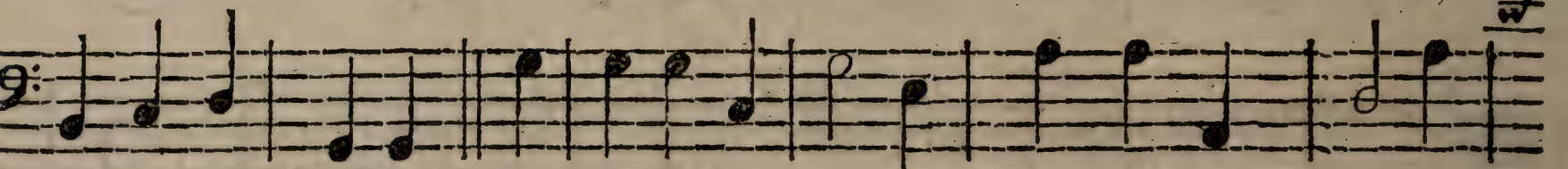
To *Mars* let 'em raise, and their Em - pe-rors praise, a Tro — — — phy of the



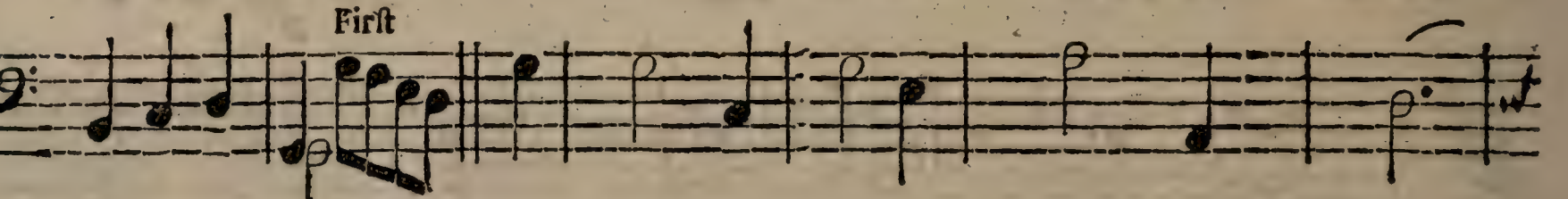
Ar - mies own making, To *Max - i - mian* too, some Ho - - nours are due, who



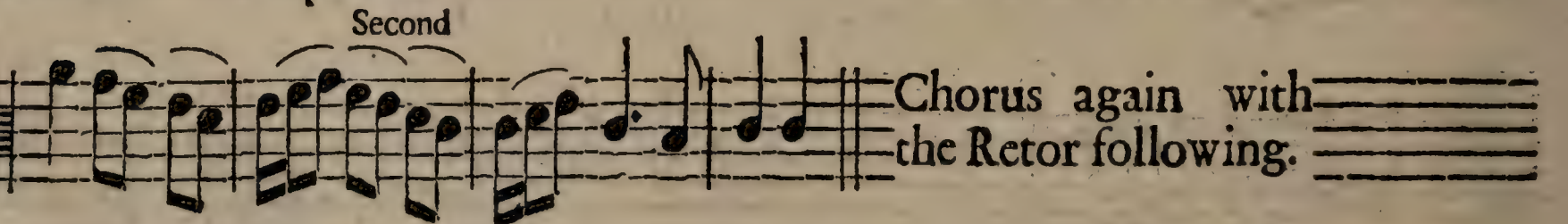
Armies own making, To *Max - i - mian* too, some Ho - nours are due, who



Armies own making, To *Max - i - mian* too, some Honours are due, who



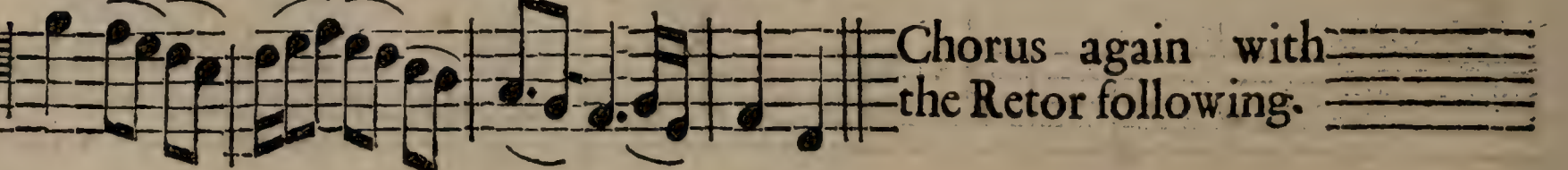
First



Second

Chorus again with  
the Rector following.

joyn'd in the brave, in the brave under - taking.



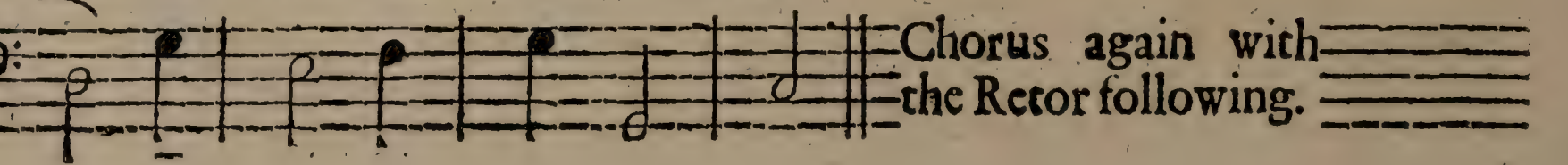
Chorus again with  
the Rector following.

joyn'd in the brave, in the brave un - der - - taking.



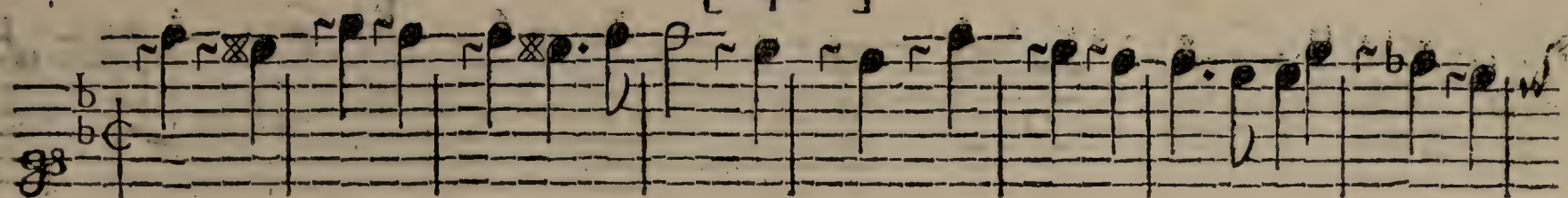
Chorus again with  
the Rector following.

joyn'd in the brave, in the brave un - der - - taking.

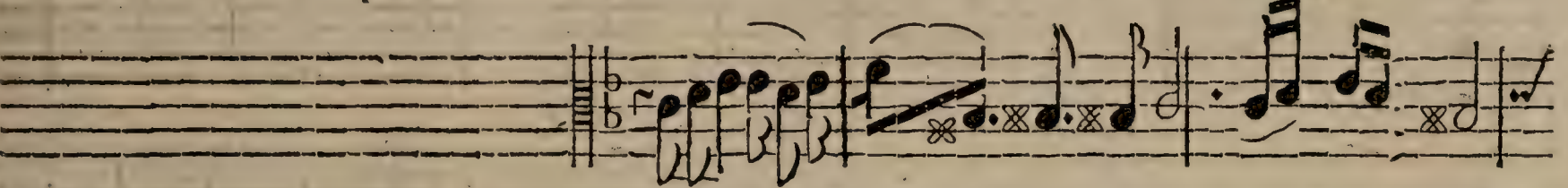
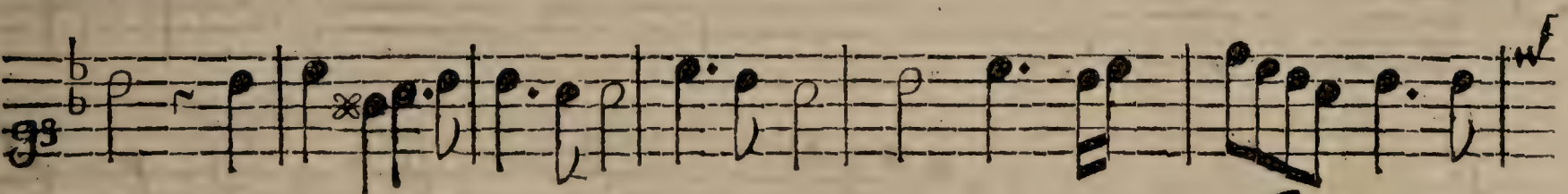
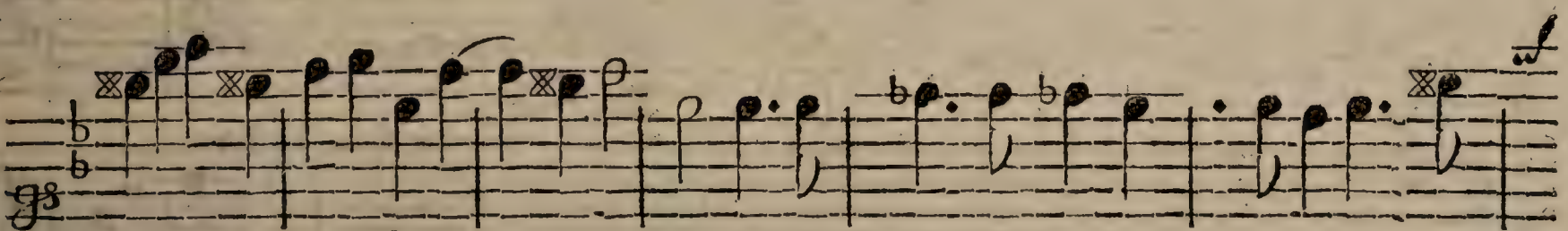
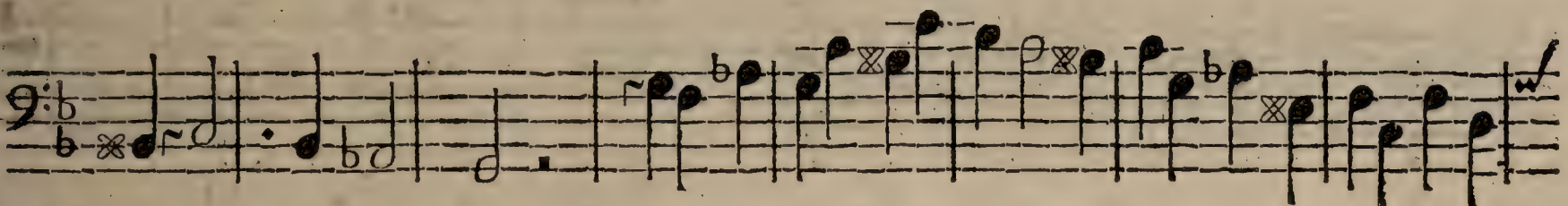
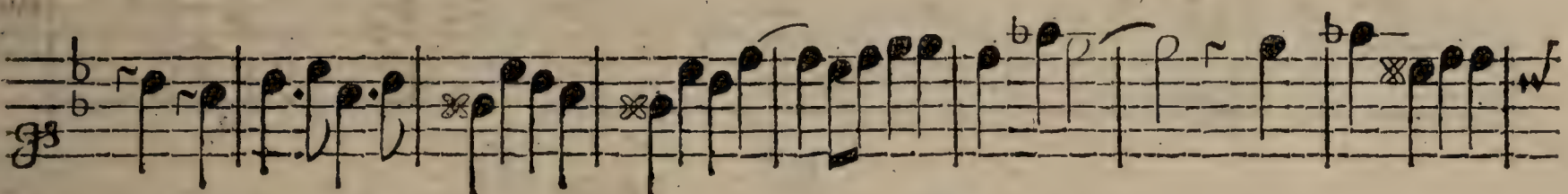
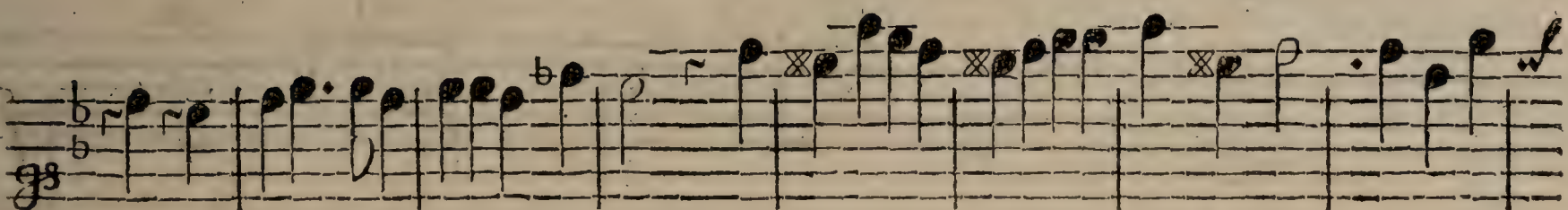
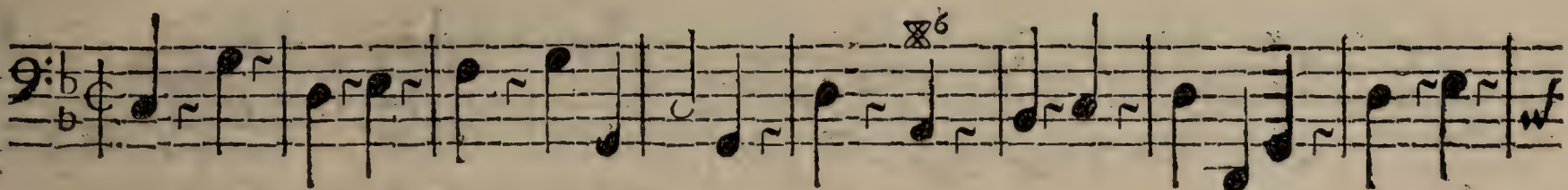
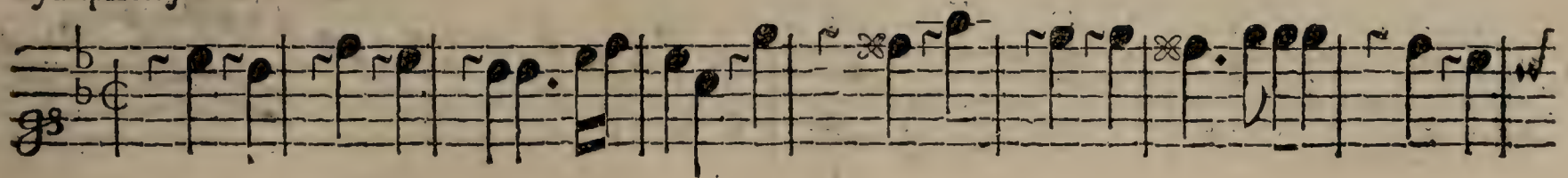


Chorus again with  
the Rector following.

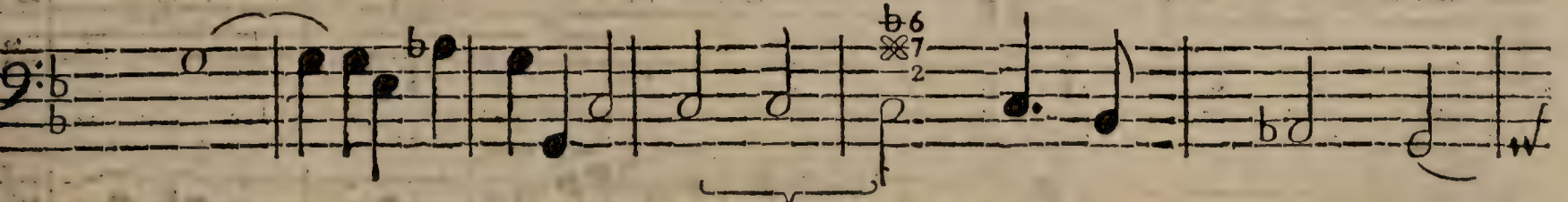




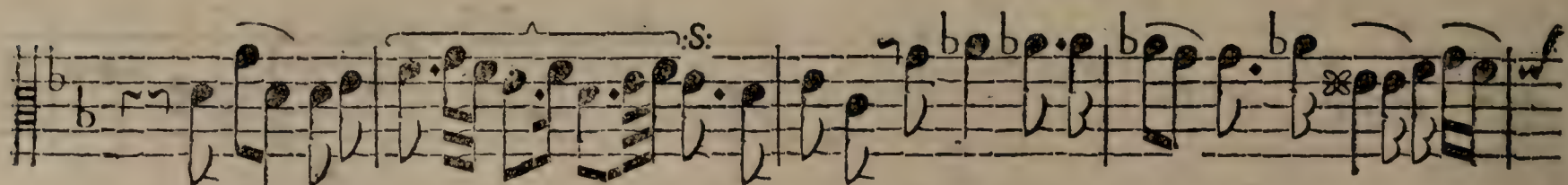
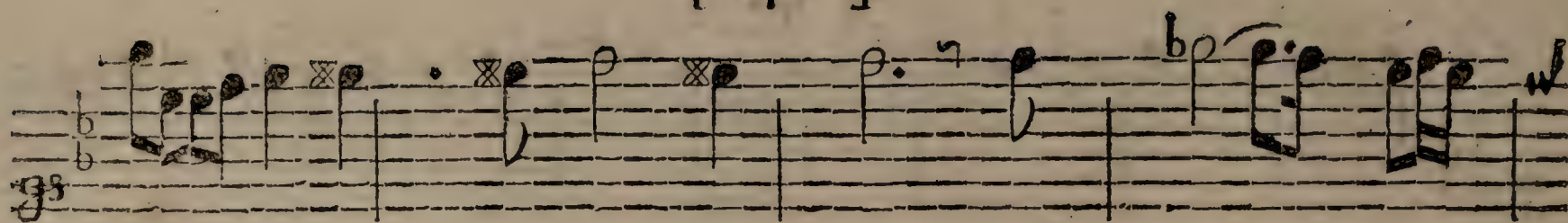
Symphony for Flutes.



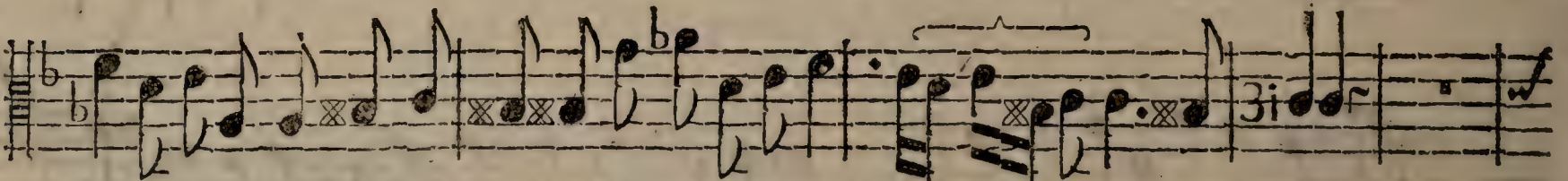
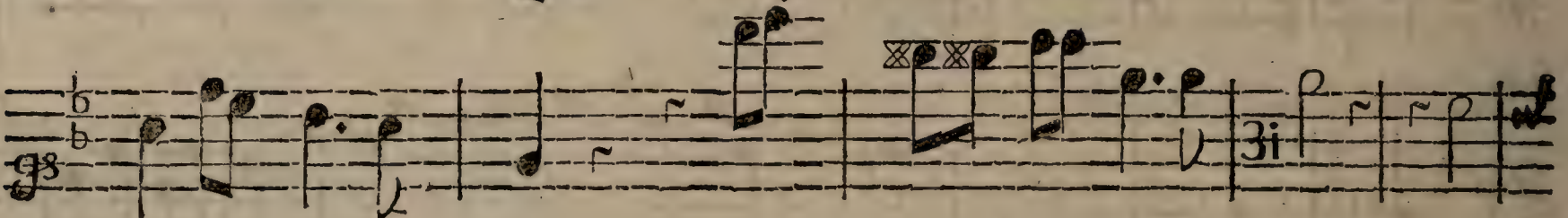
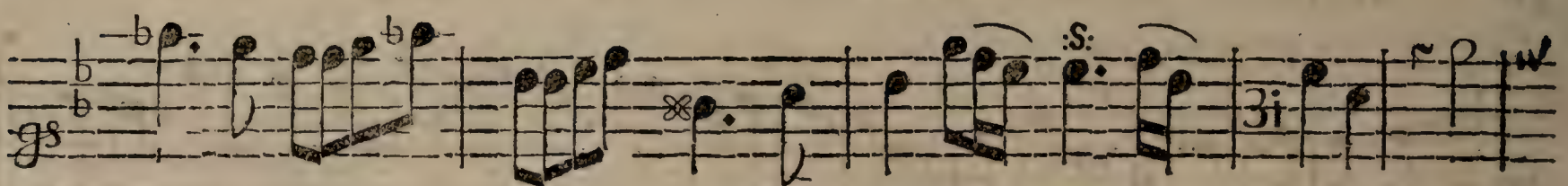
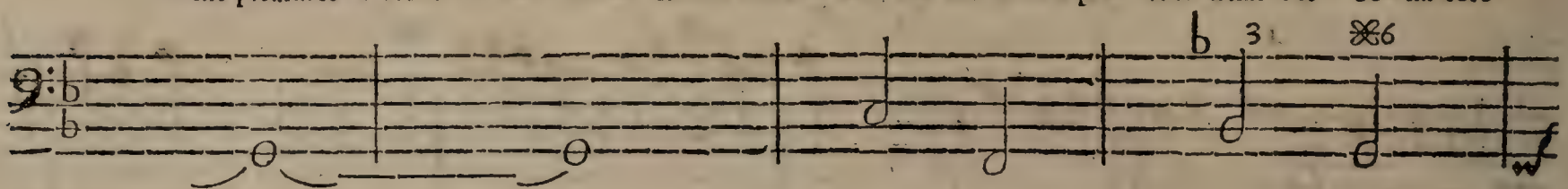
since the toils & the ha — zards of War, s at an end.



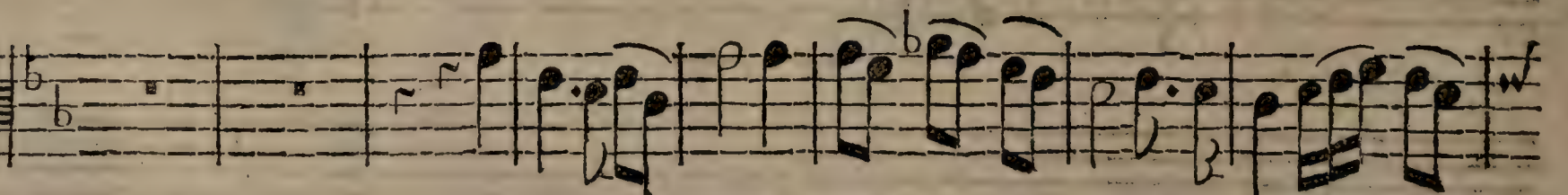
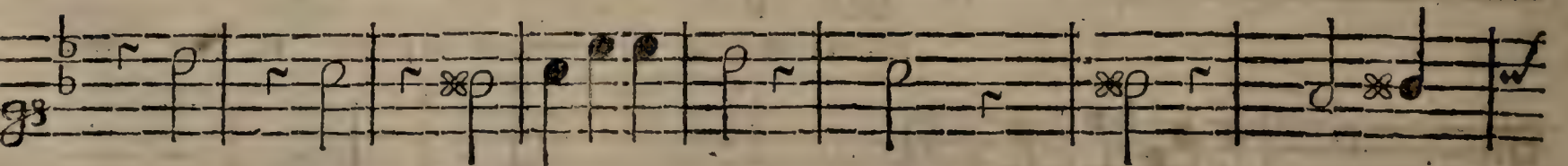
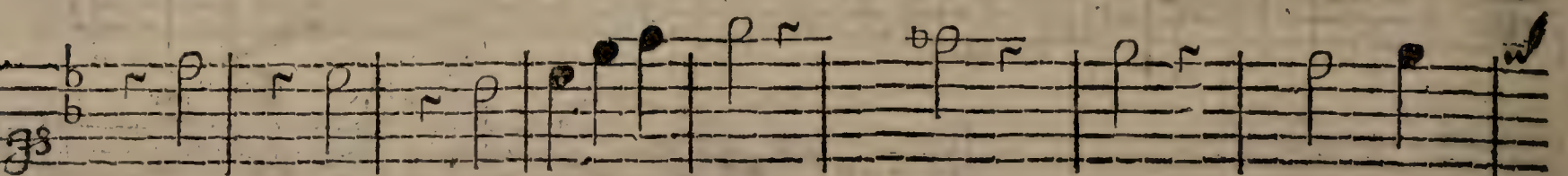
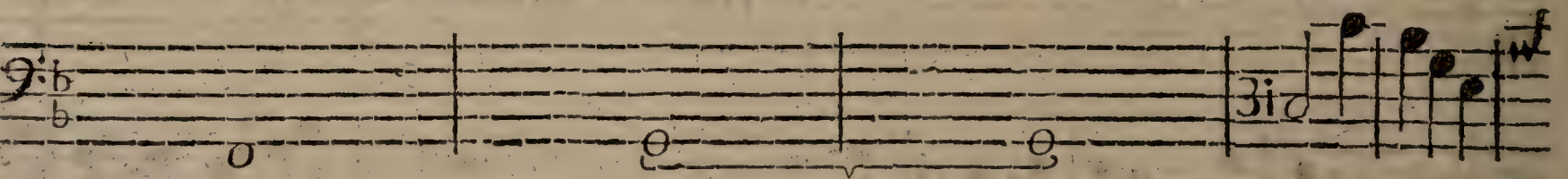




the pleasures of Love ————— should succeed 'em the fair should pre- sent what the Se- na- tors



send and compleat what they've de- creed 'em, & compleat, compleat what ————— they've de- creed 'em.



with Dances and Songs, with Tam- bours and Flutes, let the Maids show their

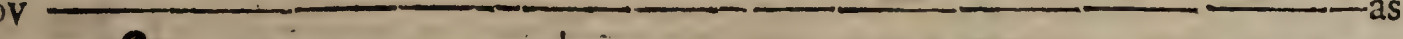




[illegible]

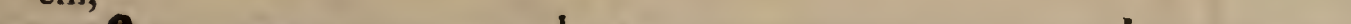
A single staff of handwritten musical notation. The staff is a five-line system. The key signature is one flat (B-flat), indicated by a flat symbol on the second line. The notation includes various note values, including minims, crotchets, and quavers, as well as rests. There are also some decorative or ornamental flourishes. The handwriting is in dark ink on aged, slightly yellowed paper.

Jov ————— as they



Handwritten musical notation for the first system of 'The Rose Tree'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat) and a common time signature 'C'. The music is written in a cursive, handwritten style. The first staff begins with a treble clef, a B-flat key signature, and a common time signature. The melody starts on a whole note, followed by a half note, and then a series of eighth and sixteenth notes. The second staff begins with a bass clef, a B-flat key signature, and a common time signature. The bass line starts with a whole note, followed by a half note, and then a series of eighth and sixteenth notes. The notation is written on aged, slightly yellowed paper.

meet 'em, with

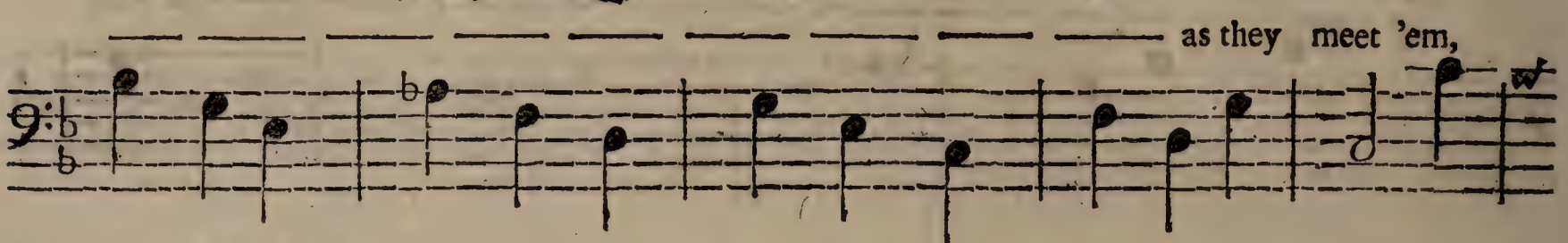
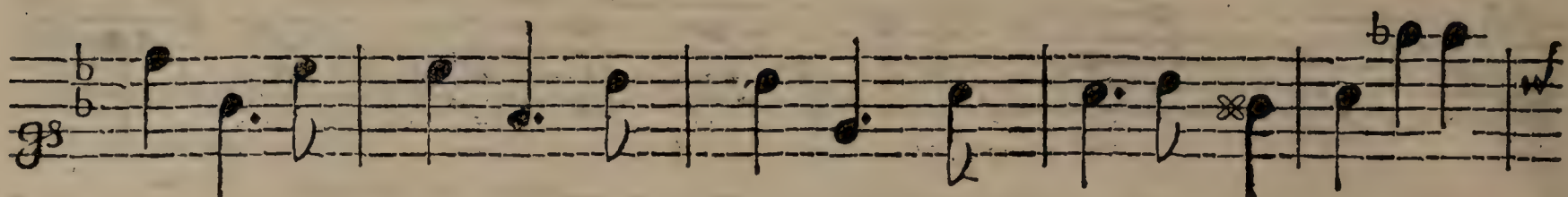
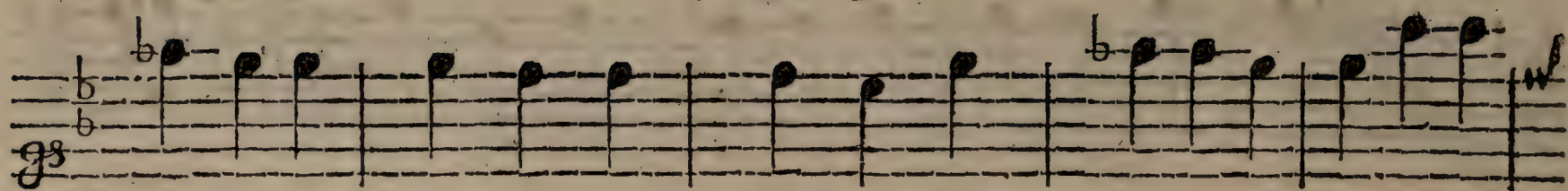


Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. The notes are mostly quarter notes, with some eighth notes and rests. The notation is written in ink on aged paper.

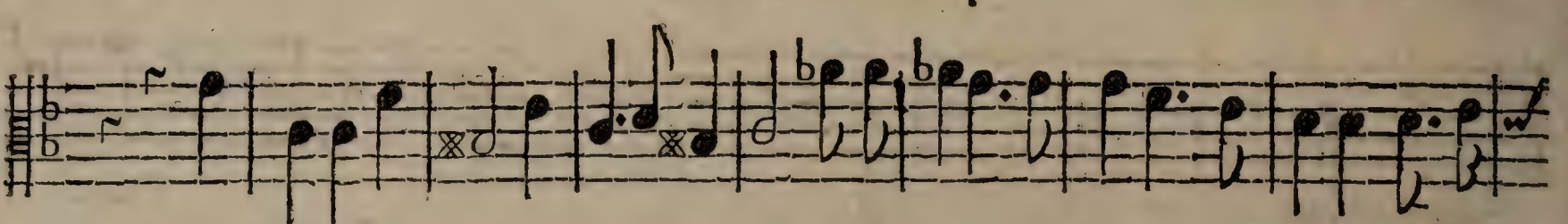
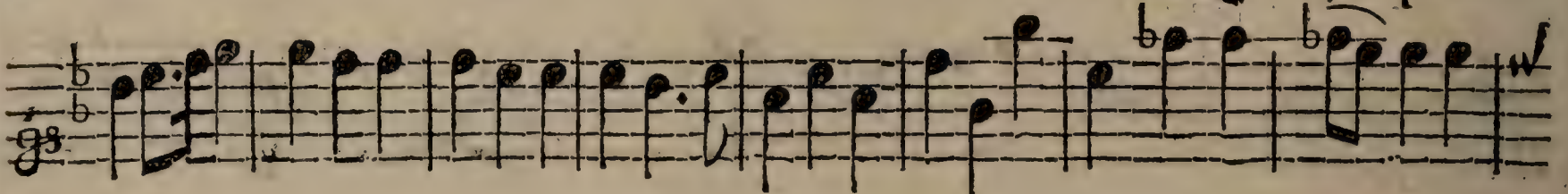
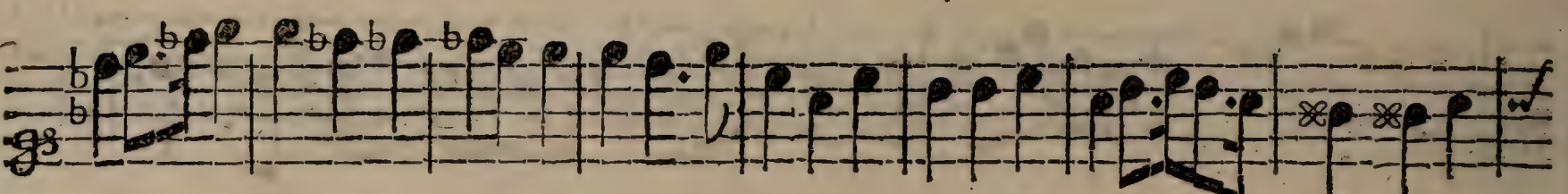
A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The handwriting is in ink on aged paper. The staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of several measures, with some notes beamed together and others marked with slurs or accents. The notation is somewhat informal and characteristic of early manuscript notation.

Dances and Songs, with Tam--bours and Flutes, let the Maids shew their Joy

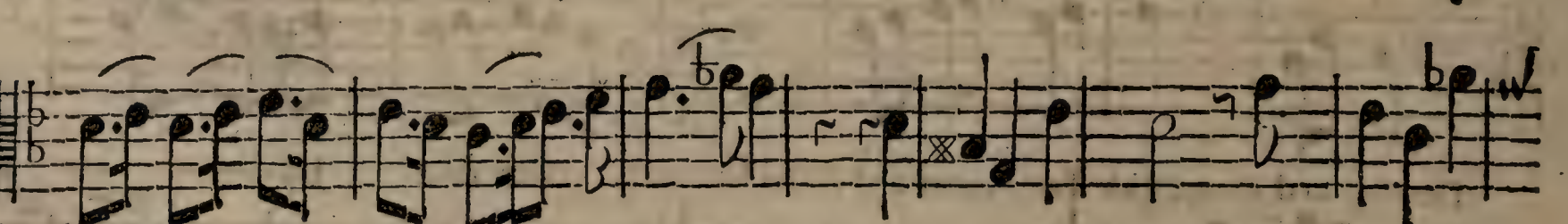
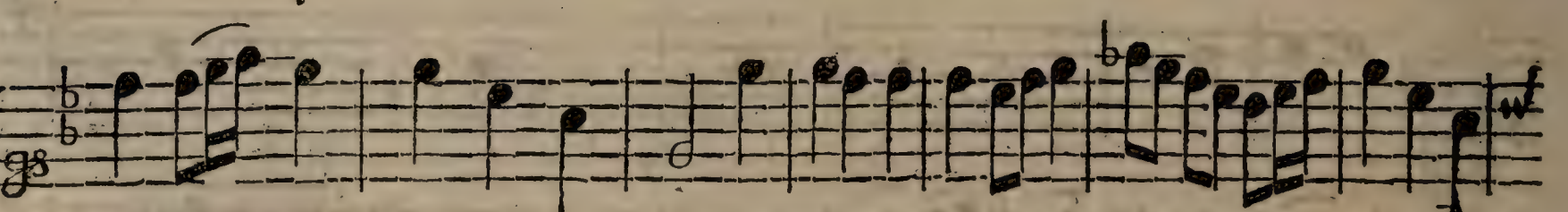
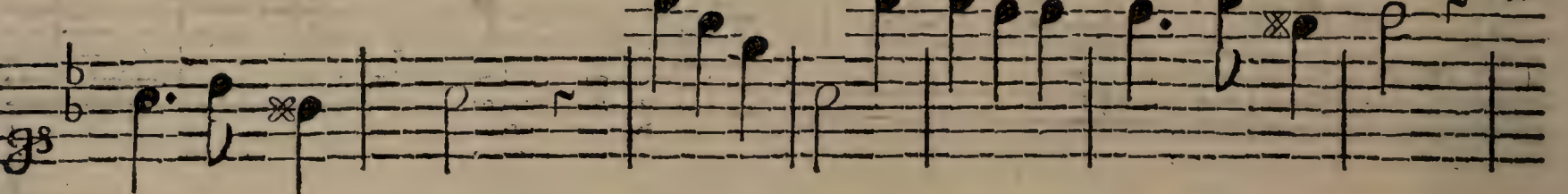
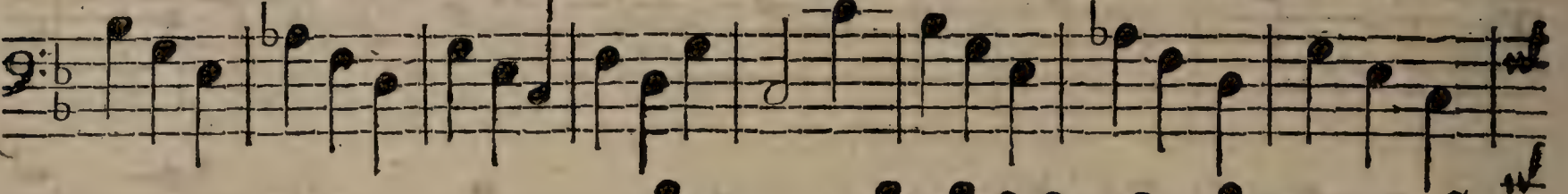




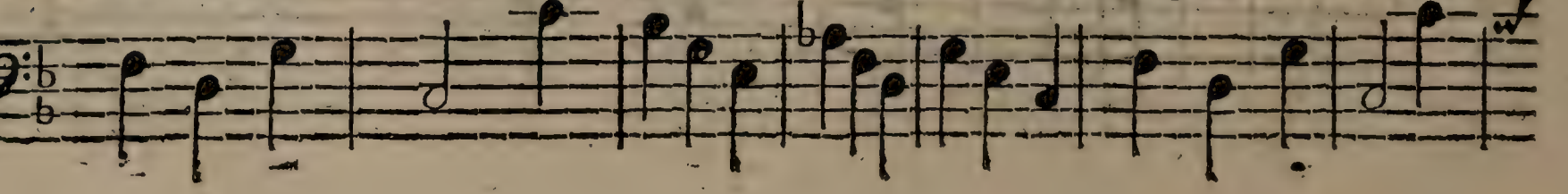
as they meet 'em,



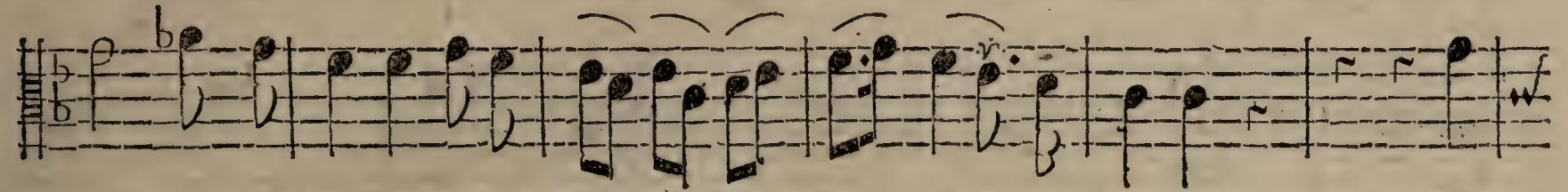
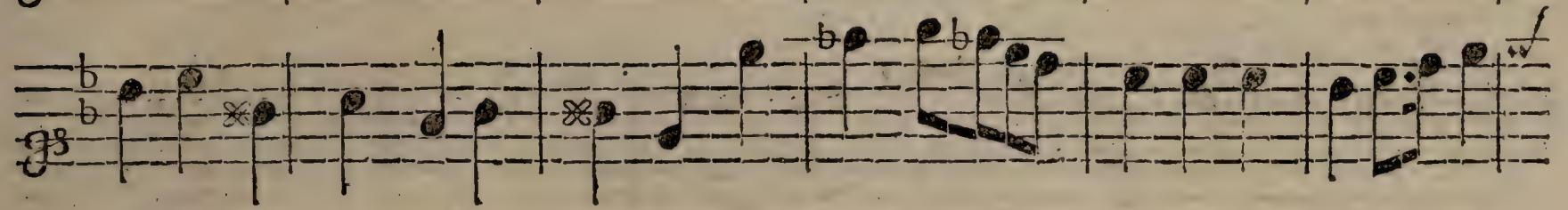
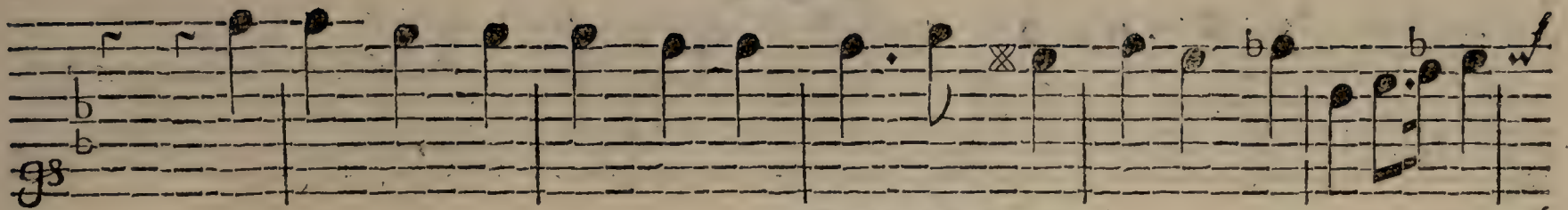
with Cimbals and Harp, with Viols and Lutes let the Husband & true Lo-vers greet 'em, let the



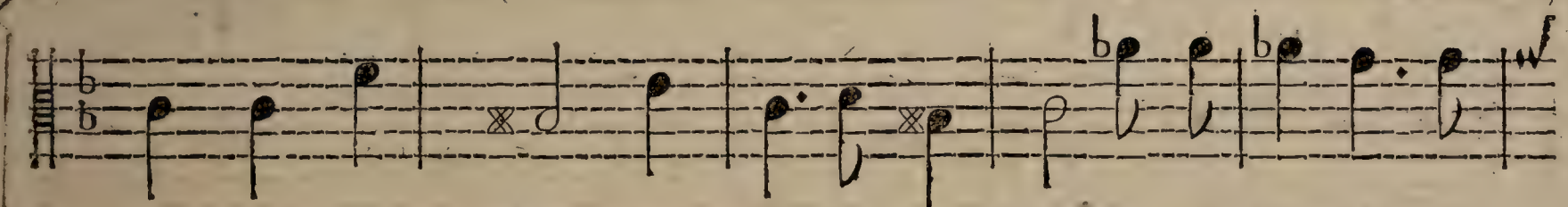
Husbands and true Lo - - vers greet him, with Cimbals and Harps, with Vi-als and



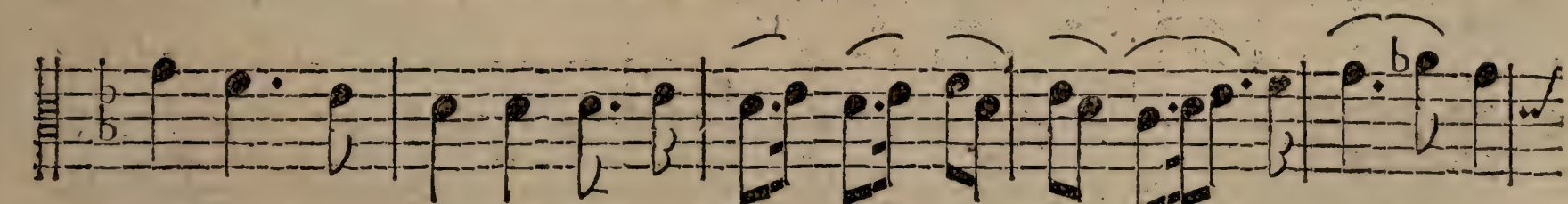
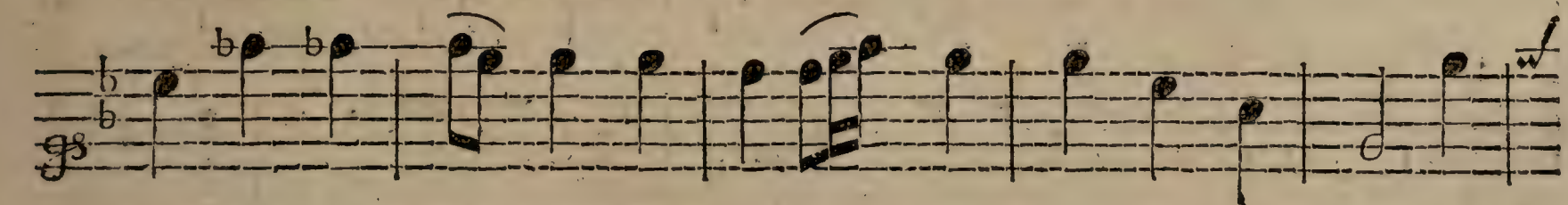
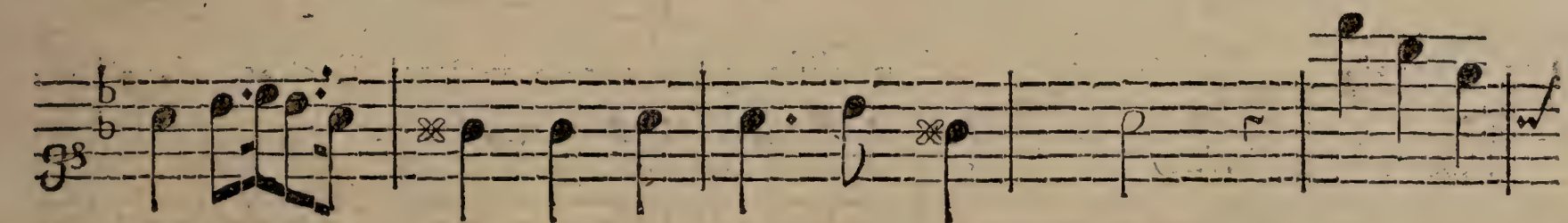
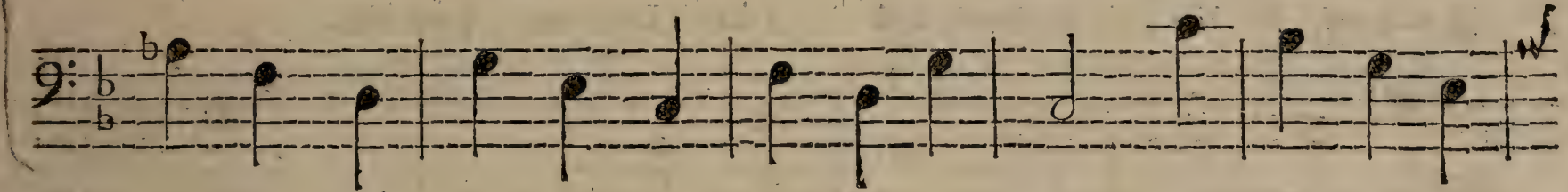




Lutes, let the Husbands, let the Husbands, and true Lovers greet 'em, with



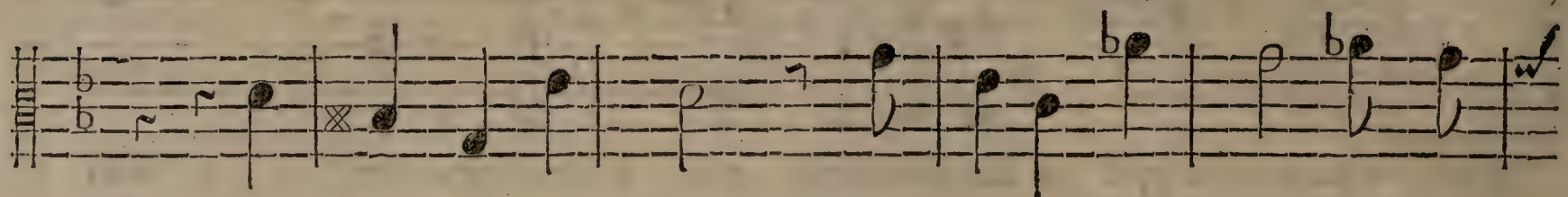
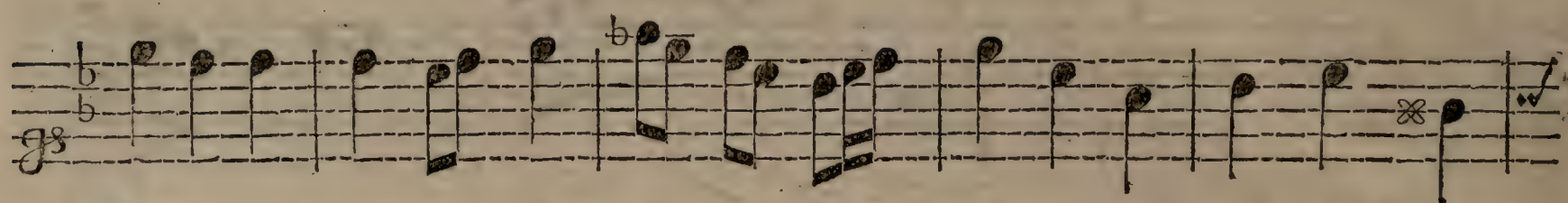
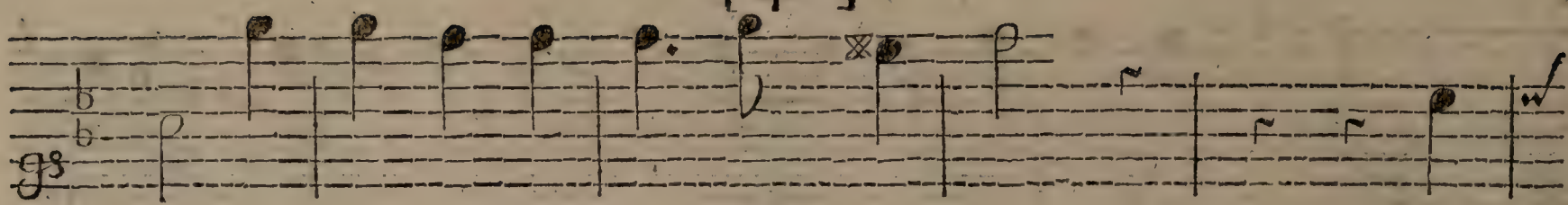
Sym—balls and Harps, with Vi—ols and Lutes, let the Husbands and



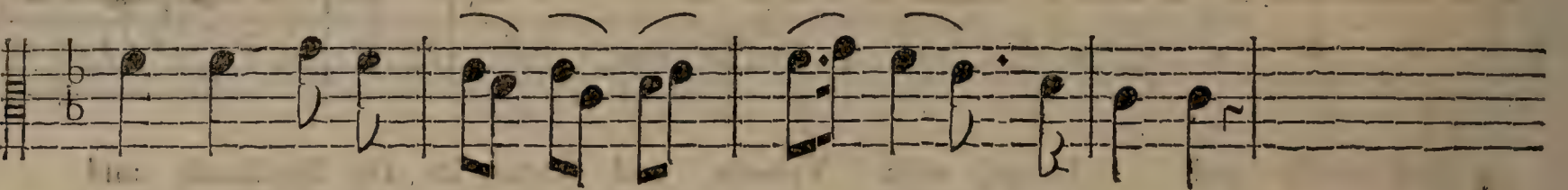
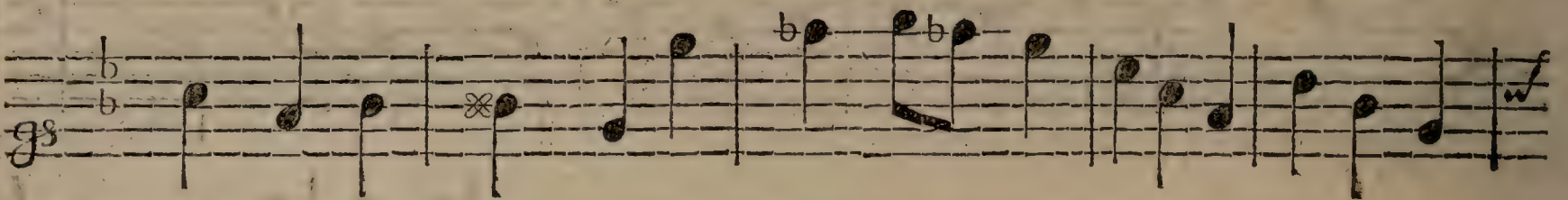
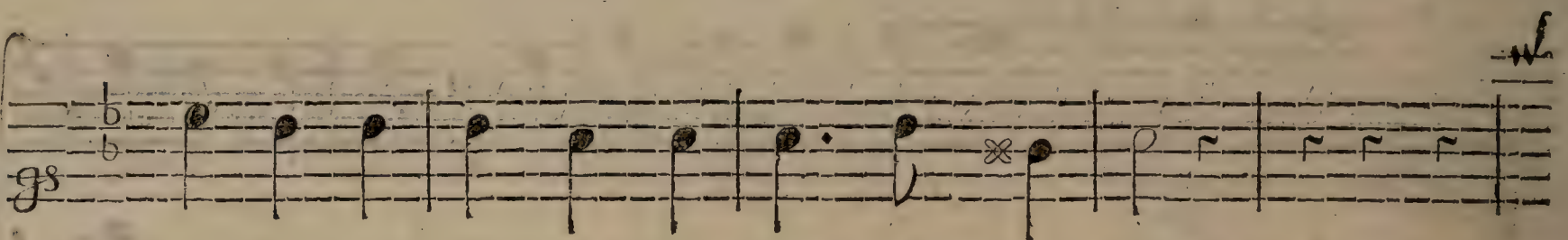
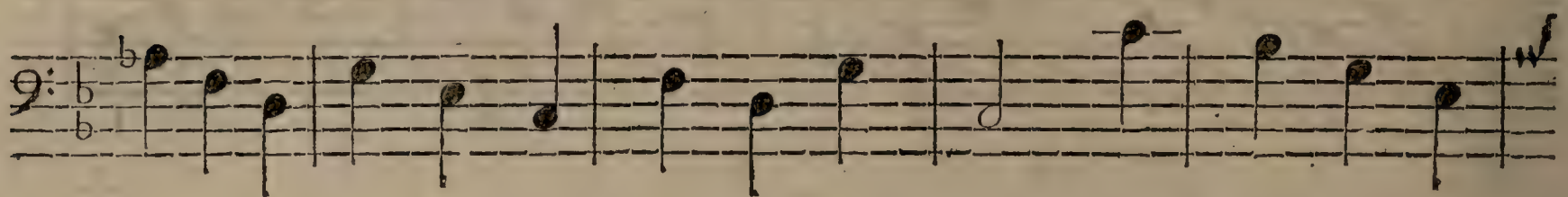
true Lo—vers greet 'em, let the Hus—bands and true Lo—vers greet 'em,



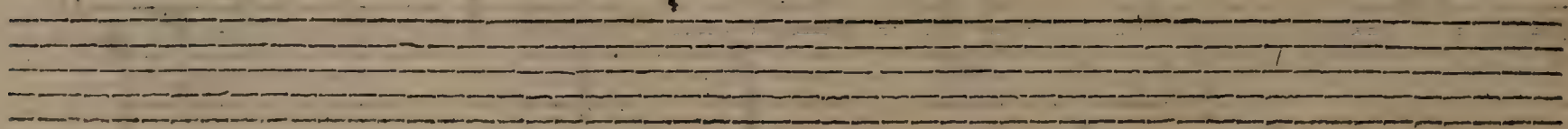
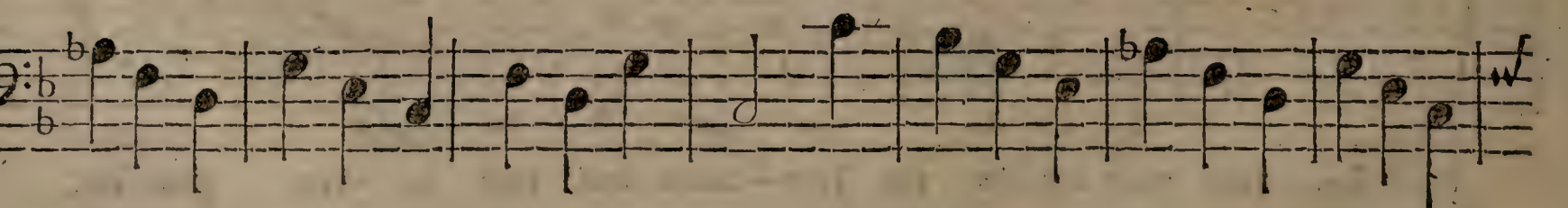
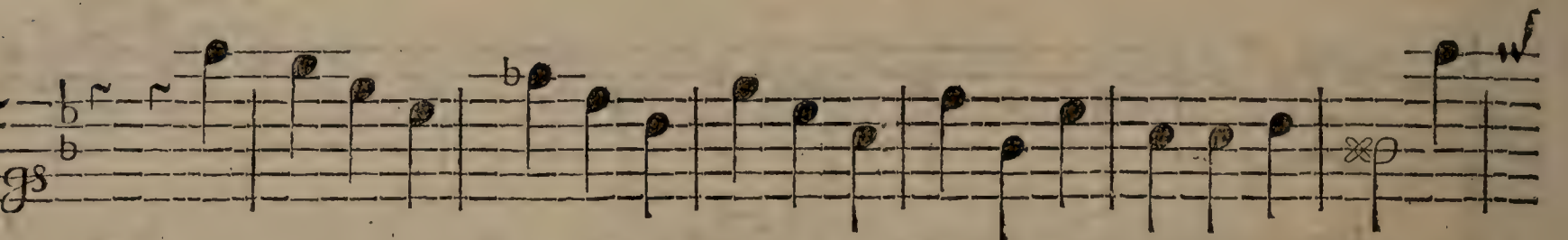




with Cymballs and Harps, with Viols and Lutes, let the



Hus--band, let the Hus--band, and true Lov--ers greet e'm.





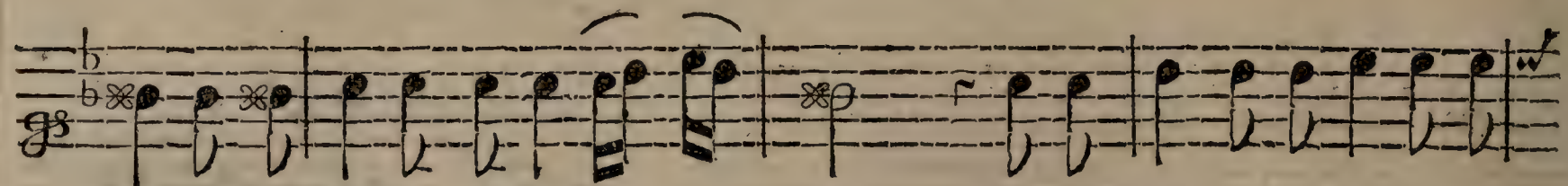
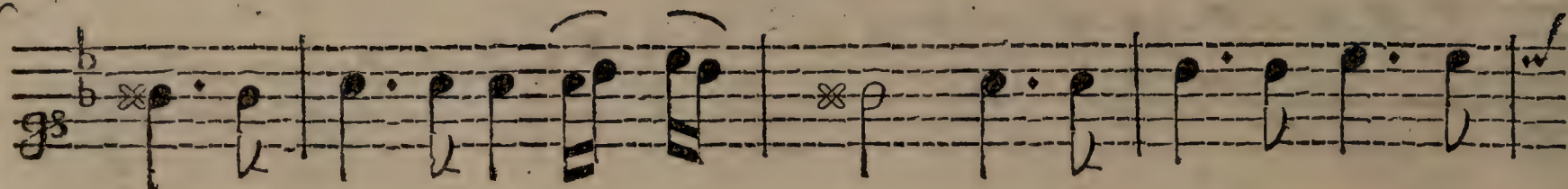
Let the Priests with pro-

Let the Priests with processions, the Hero at-

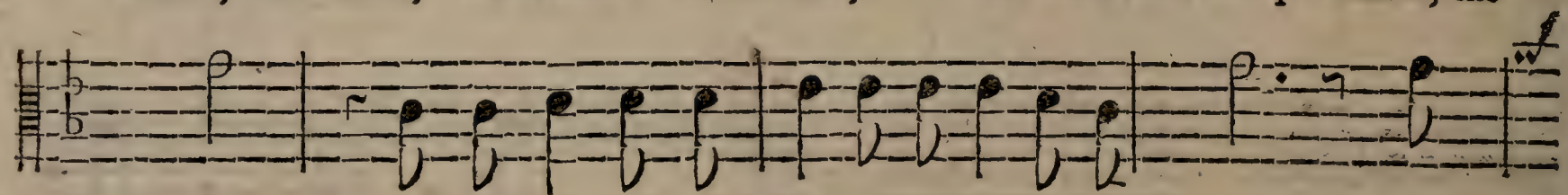
Let the Priests with processions, the He-ro at-tend, the

Let the Priests with processions, the He-ro attend, the

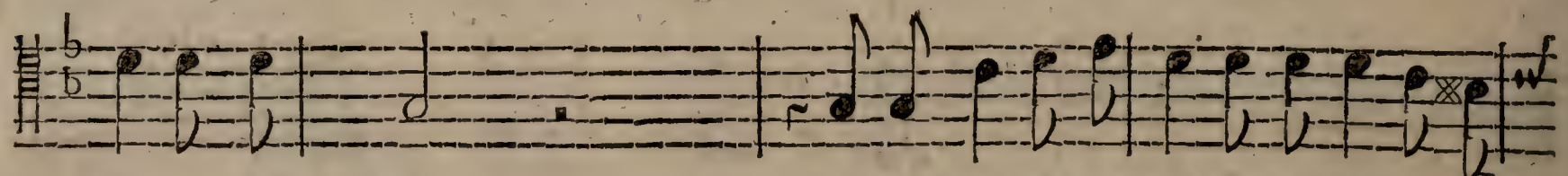




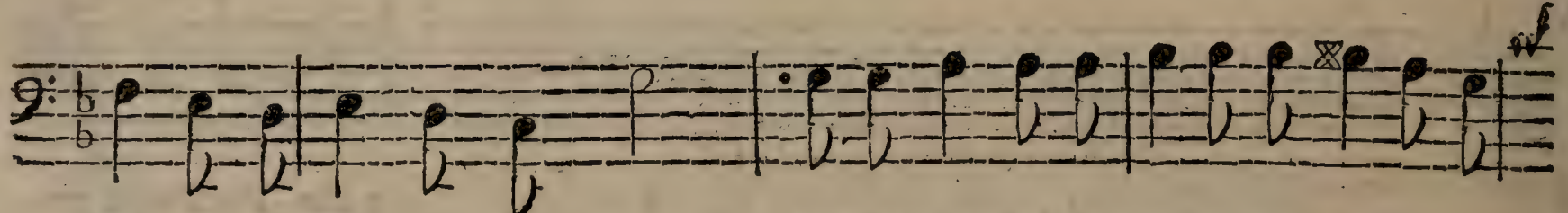
cessions, the Hero, the He-ro at—tend, Let the Priests with processions, the



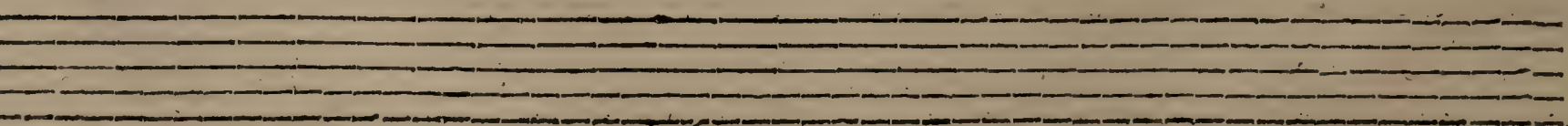
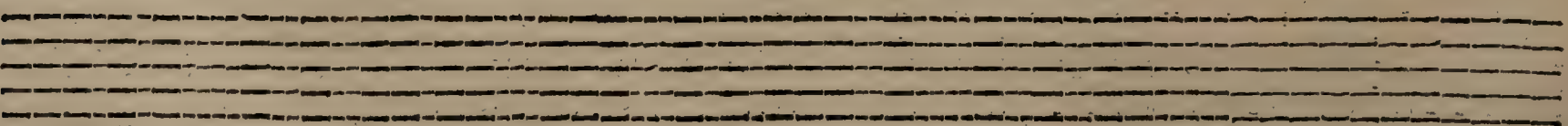
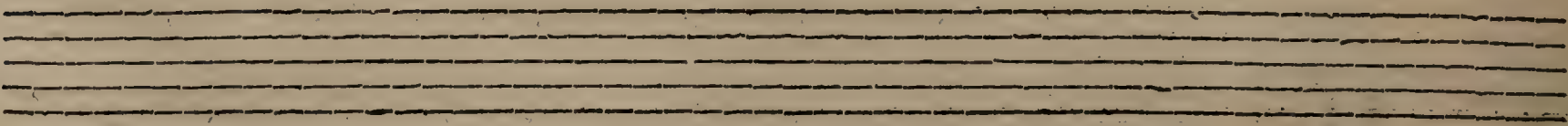
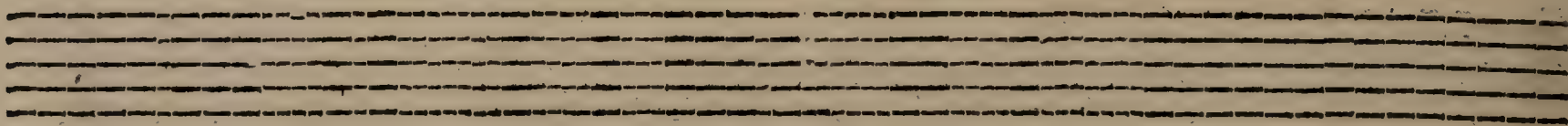
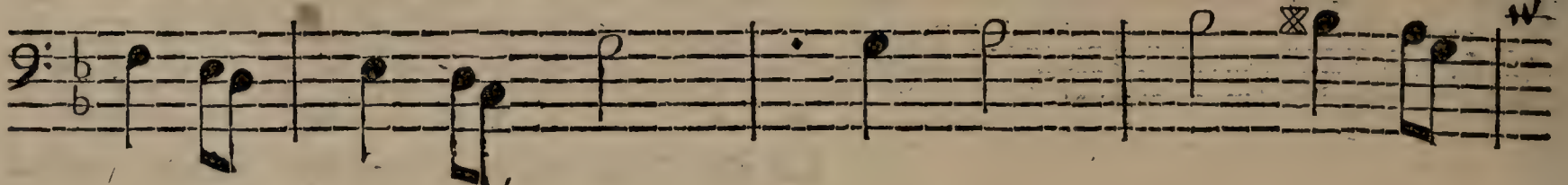
—tend, Let the Priests with pro—cessions, the He—ro at—tend,



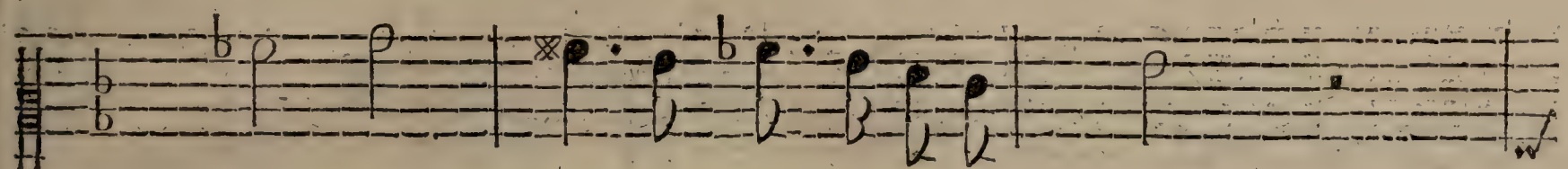
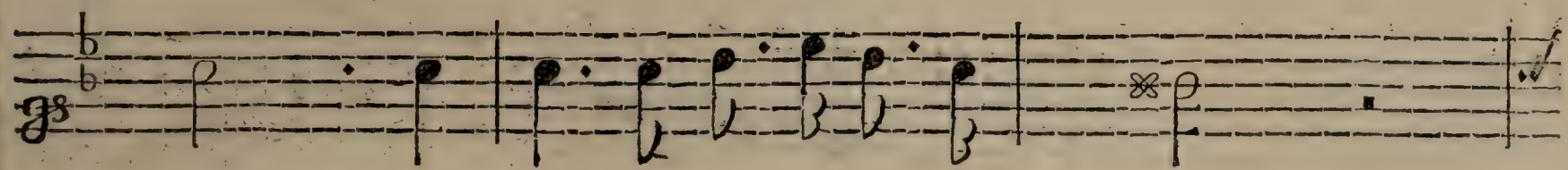
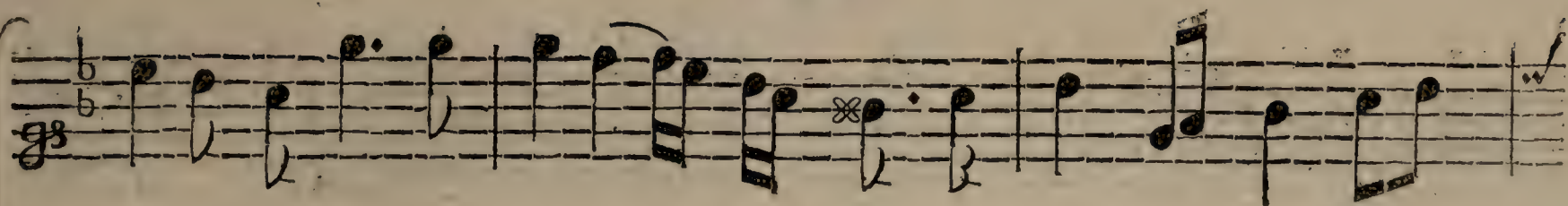
Hero at—tend, Let the Priests with processions, the Hero at—



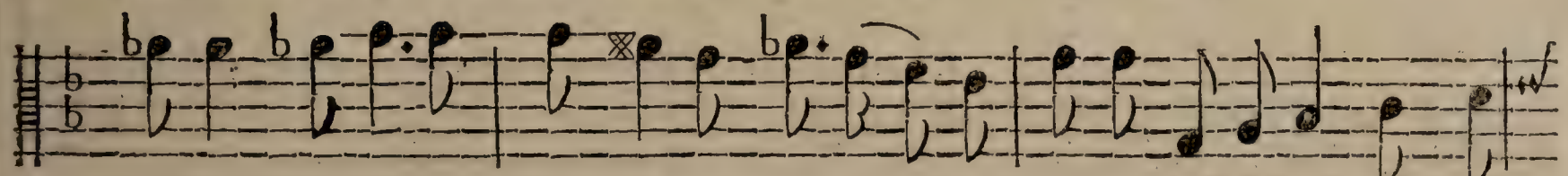
He—ro, the He—ro at—tend, Let the Priests with pro—cessions, the Hero at—



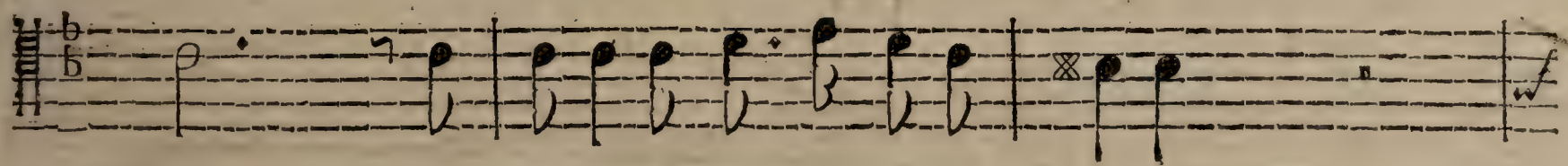




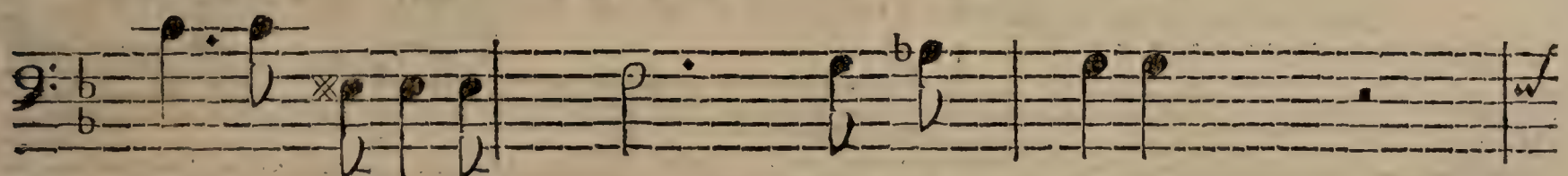
He—ro attend, and Statues erect to his glo—ry.



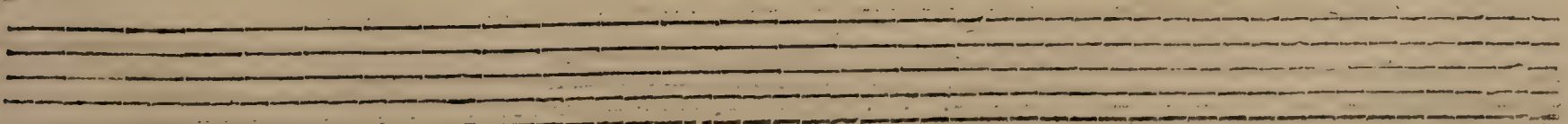
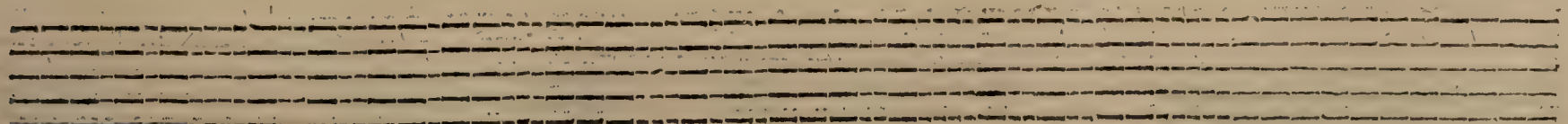
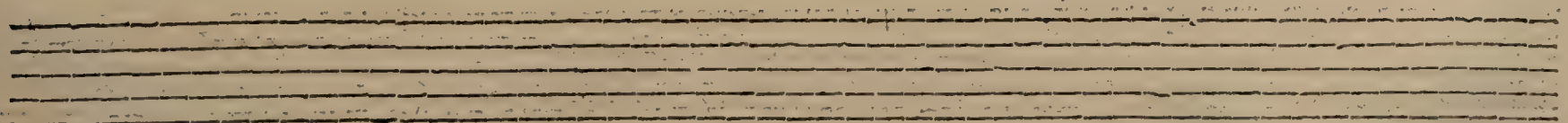
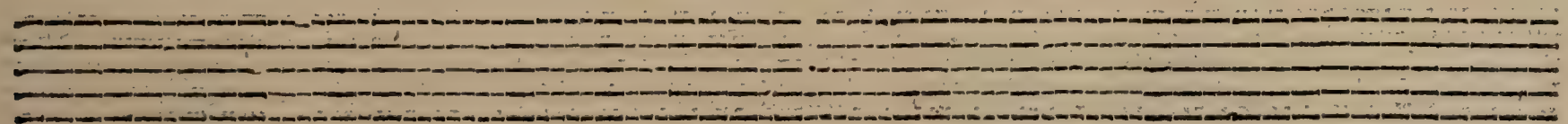
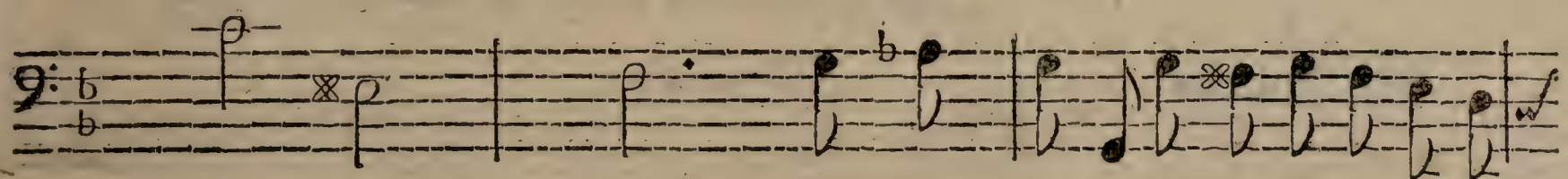
Statues erect, and Statues e—rect to his glory. Let the smok from the



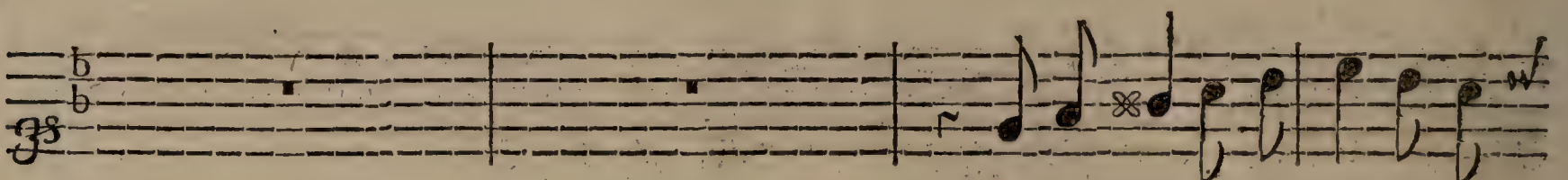
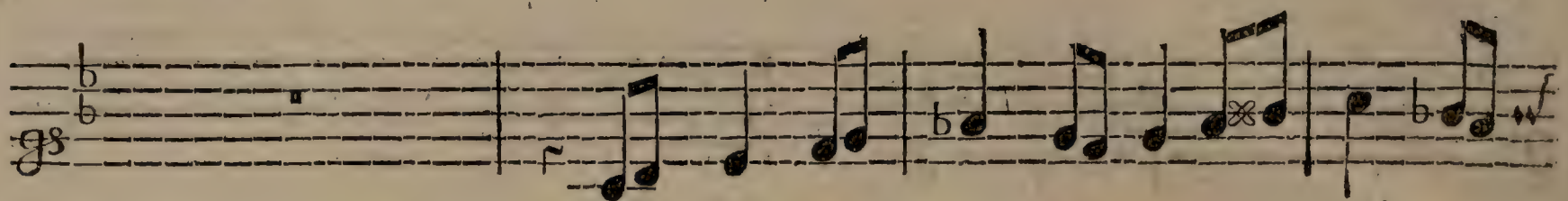
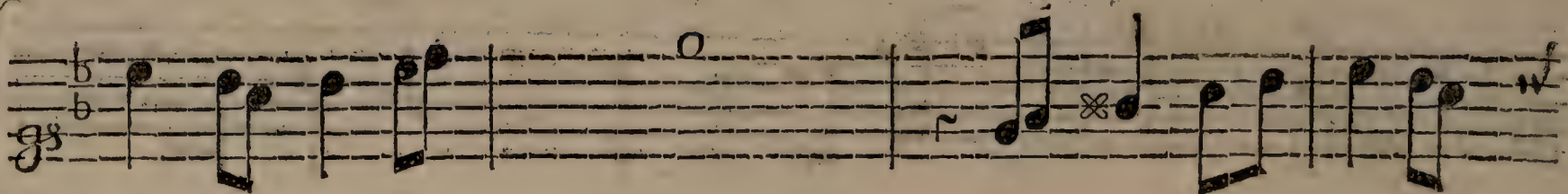
—tend, and Statues e—rect to his glory.



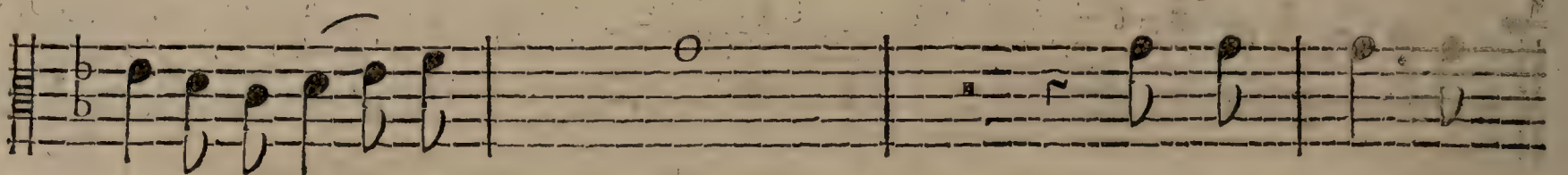
tend, and Statues e—rect to his glory.





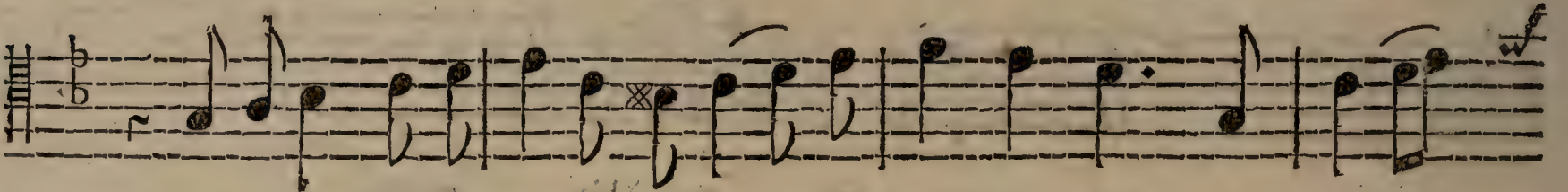


Let the smoak from the Altars to

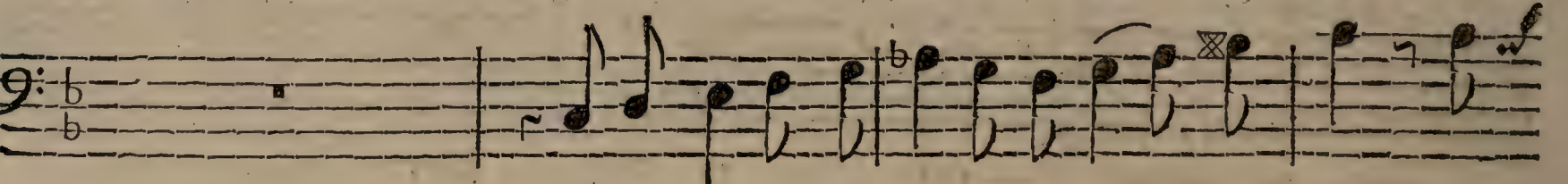


Altars to Heav'n af—cend,

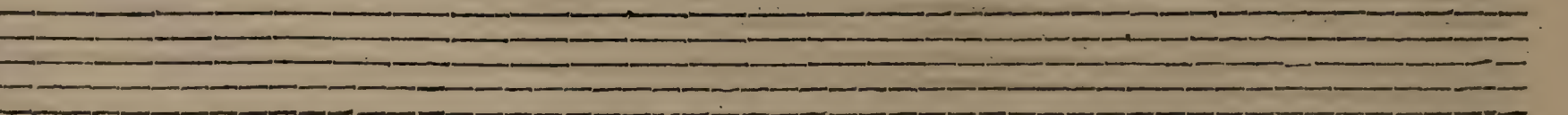
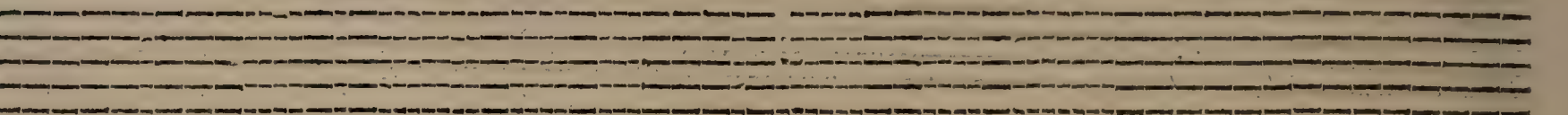
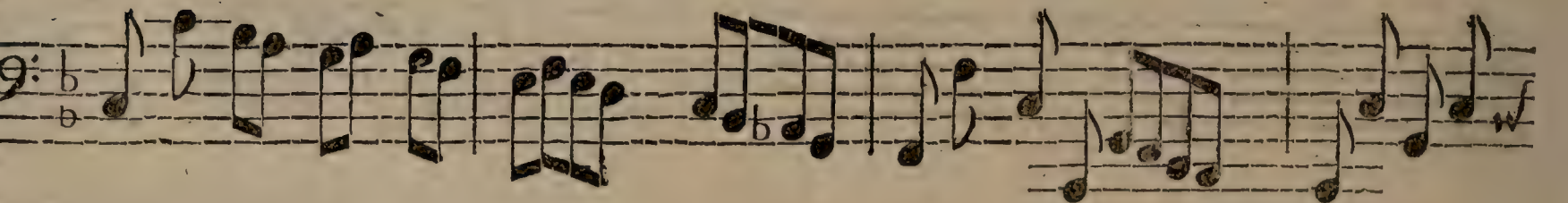
Let the smoak to



Let the smoak from the Altars to Heav'n af—cend, to Heav'n af—cend, to



Let the smoak from the Altars to Heav'n af—cend to





Chorus.

All the Violins  
and Hautboys.

All the Instru-  
ments.

All the Tenors.

Chorus.

Heav'n af—cend.

All sing, all sing great,

Chorus.

Heav'n af—cend.

All sing, all sing great,

Chorus.

Heav'n af—cend.

All sing, all sing great,

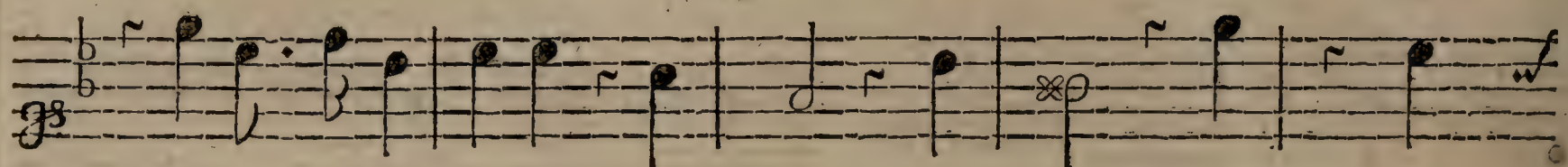
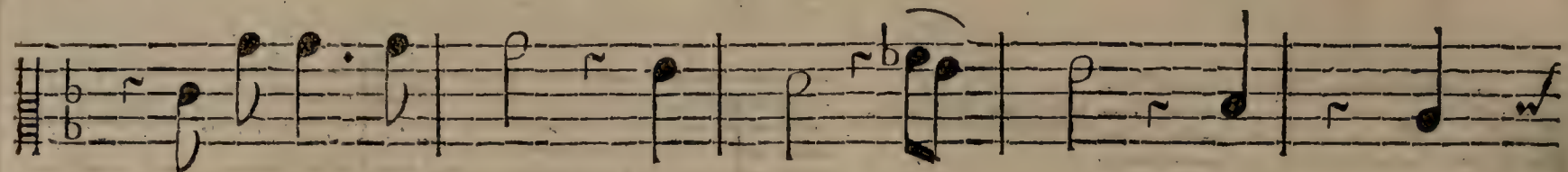
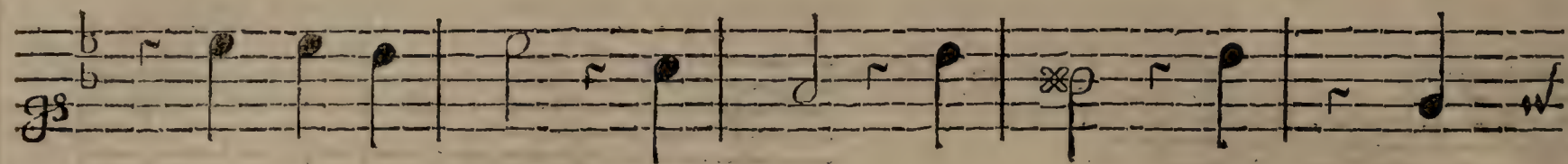
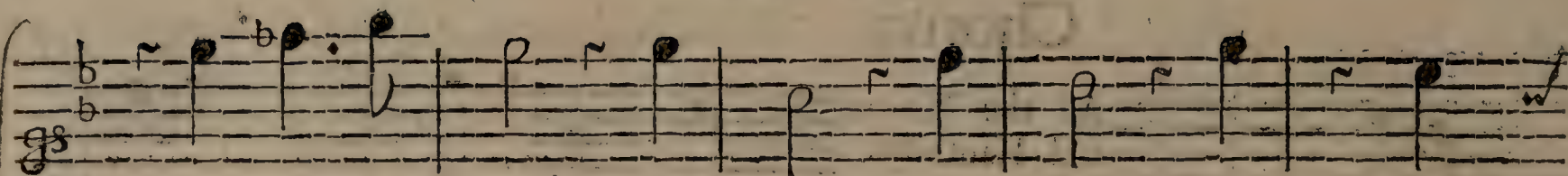
Chorus.

Heav'n af—cend.

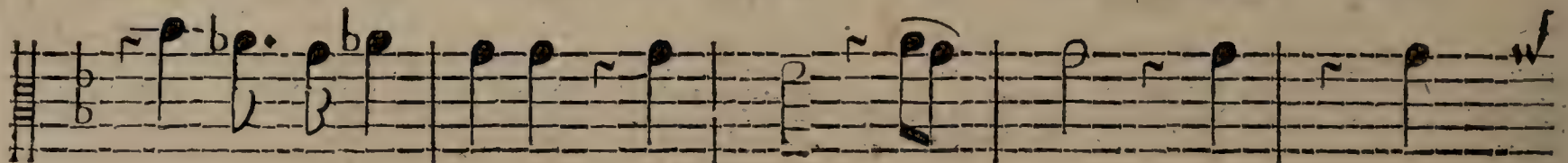
All sing, all sing great,

Chorus.

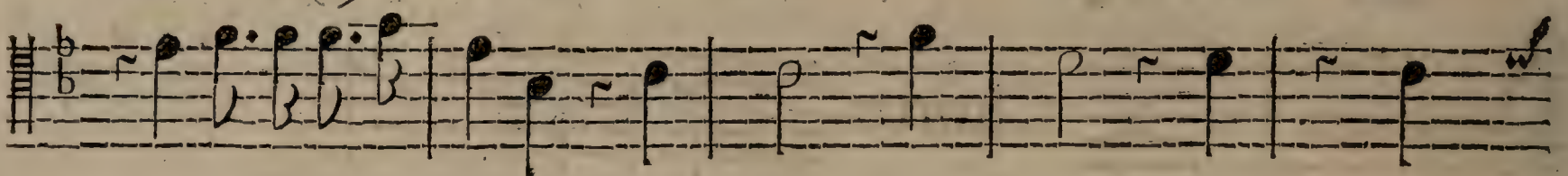




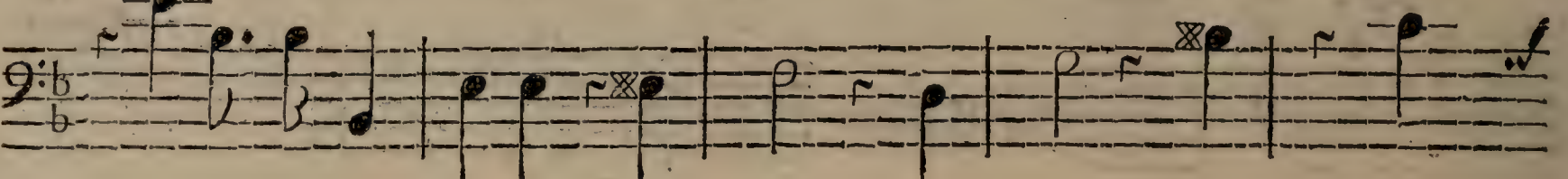
great Di—o—cles story, All sing, all sing great, great



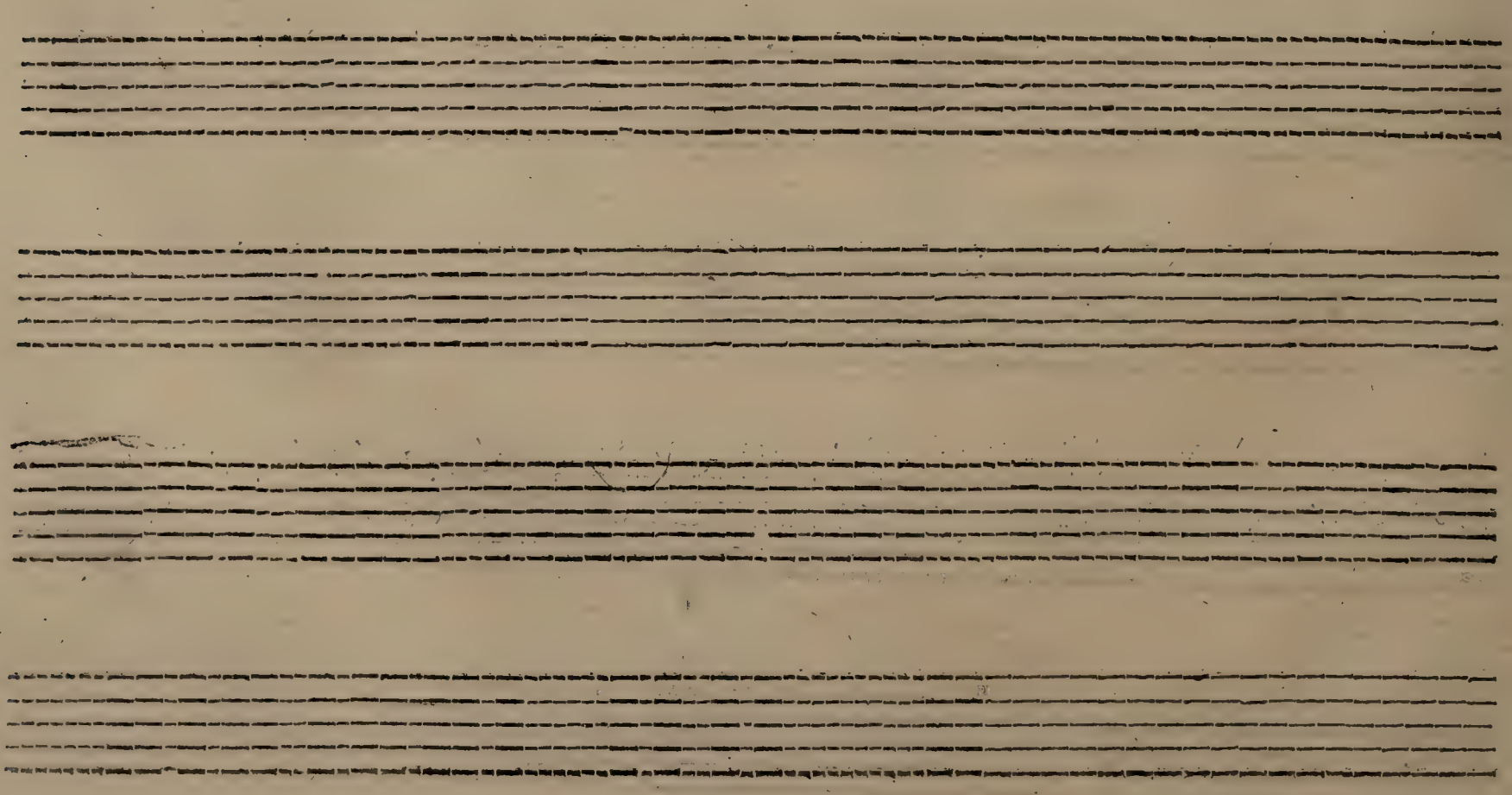
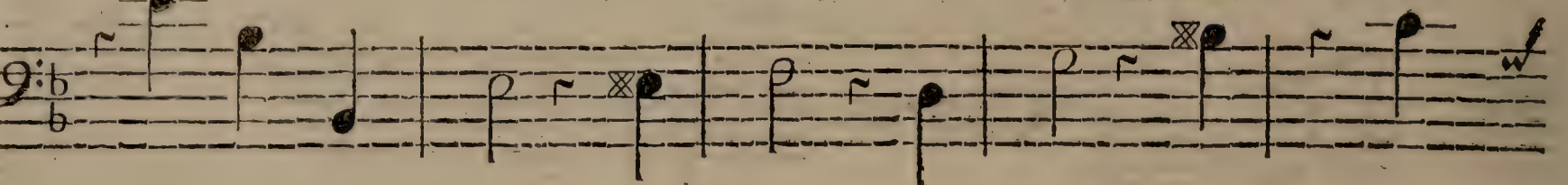
great Di—o—cles story, All sing, all sing great, great



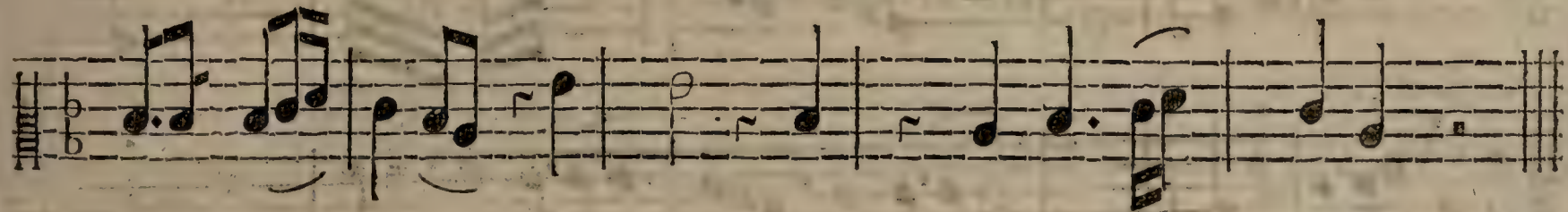
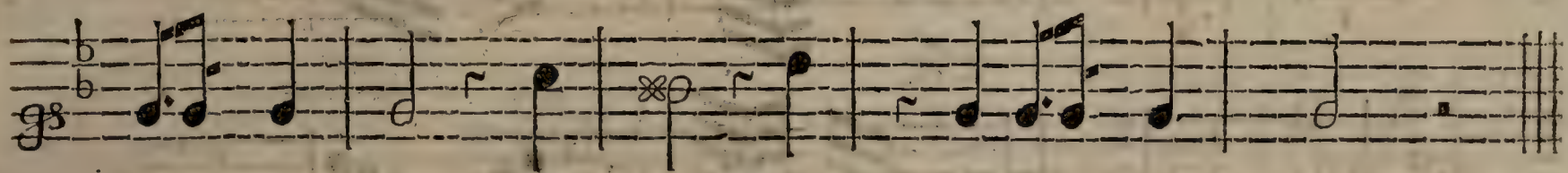
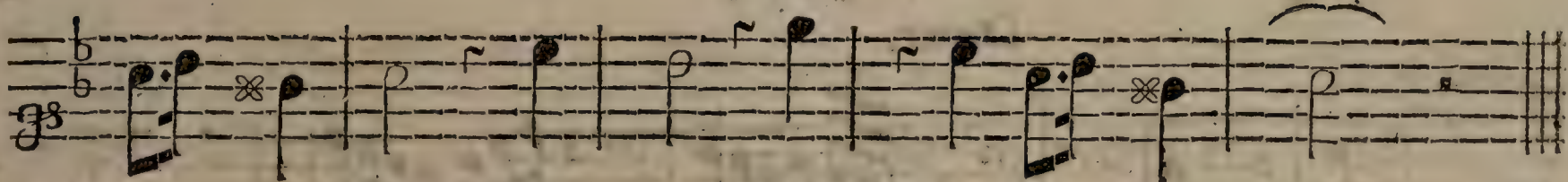
great Di—o—cles story, All sing, all sing great, great



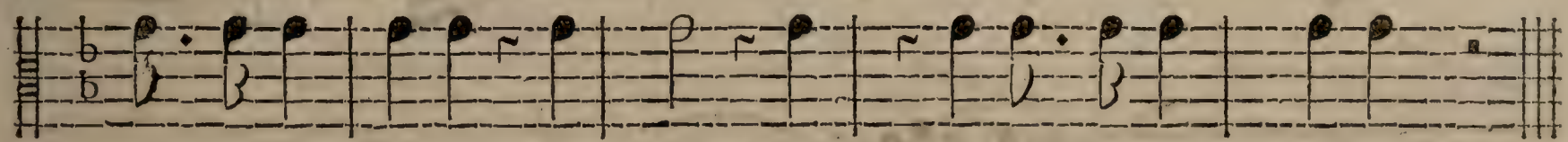
great Di—o—cles story, All sing, all sing great, great



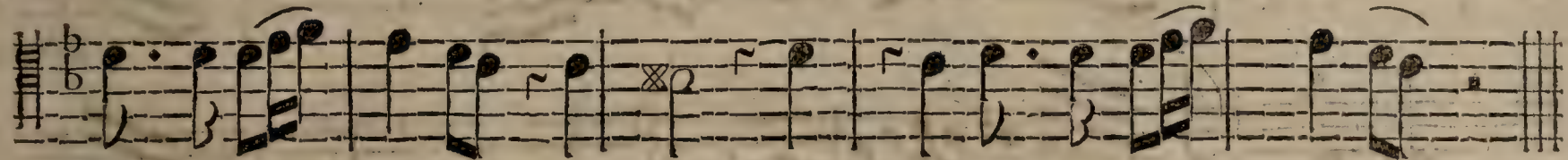




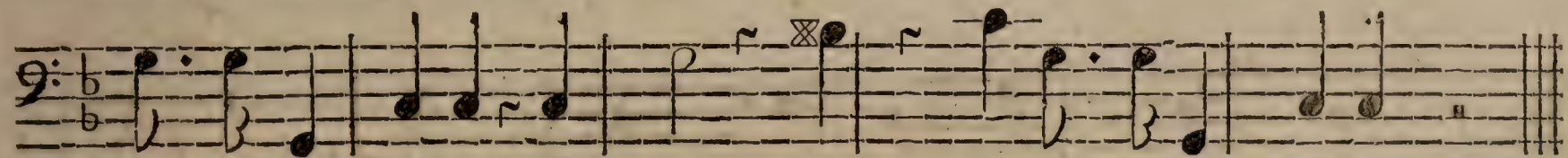
Di—o—cles story, all sing great, great Di—o—cles story.



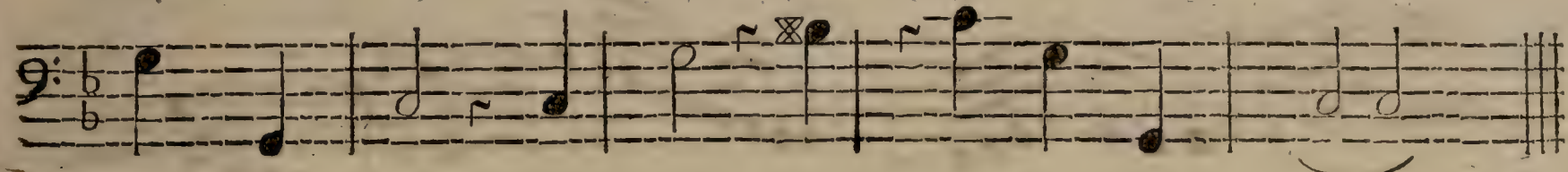
Di—o—cles story, all sing great, great Di—o—cles story.



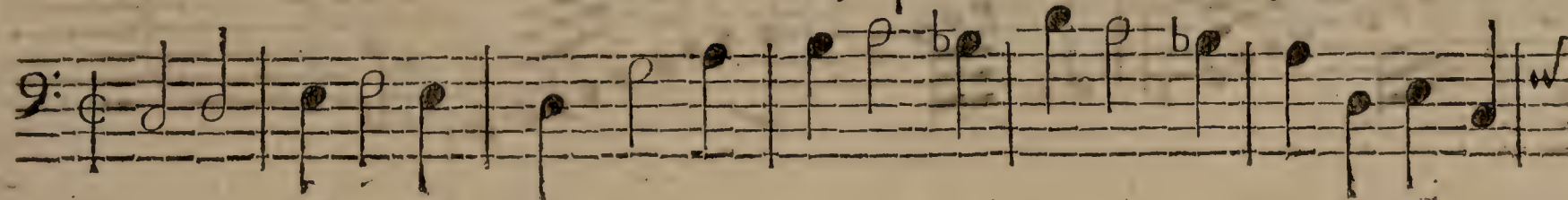
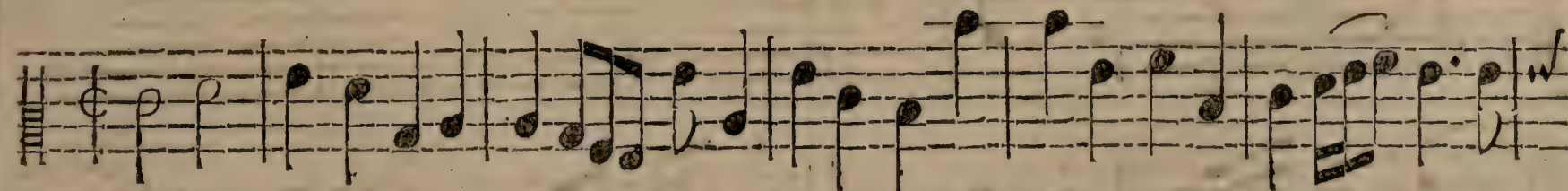
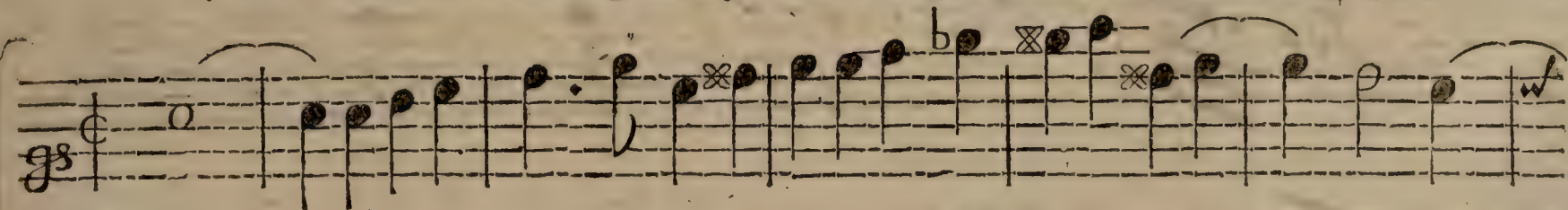
Di—o—cles sto—ry, all sing great, great Di—o—cles sto—ry.



Di—o—cles story, all sing great, great Di—o—cles story.



( Soft Musick that's plaid just before the Dance of Furies. )









This page contains a handwritten musical score, page 55, organized into four systems of staves. Each system typically consists of three staves: a top staff with a treble clef (G-clef), a middle staff with an alto clef (C-clef), and a bottom staff with a bass clef (F-clef). The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *p* for piano). Some notes are marked with an 'x' or a cross, possibly indicating specific performance instructions or corrections. The handwriting is in black ink on aged, slightly yellowed paper. The first system is bracketed on the left. The second system is also bracketed on the left. The third system is bracketed on the left. The fourth system is bracketed on the left. The notation is complex, suggesting a piece of music with multiple voices or instruments.



This page contains a handwritten musical score, numbered 56. It consists of ten staves of music, arranged in two groups of five. The notation is in black ink on aged, slightly yellowed paper. The staves are organized as follows:

- Staff 1:** Treble clef, 9/8 time signature. The melody begins with a half note, followed by eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 2:** Treble clef, 9/8 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 3:** Treble clef, 9/8 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 4:** Bass clef, 9/8 time signature. The melody begins with a half note, followed by eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 5:** Treble clef, 9/8 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 6:** Treble clef, 9/8 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 7:** Treble clef, 9/8 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 8:** Bass clef, 9/8 time signature. The melody begins with a half note, followed by eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 9:** Treble clef, 9/8 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line and a repeat sign.
- Staff 10:** Bass clef, 9/8 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line and a repeat sign.

The notation includes various note values (half, quarter, eighth notes), rests, and bar lines. The key signature is not explicitly stated, but the music appears to be in a major key. The overall style is that of a handwritten musical manuscript.



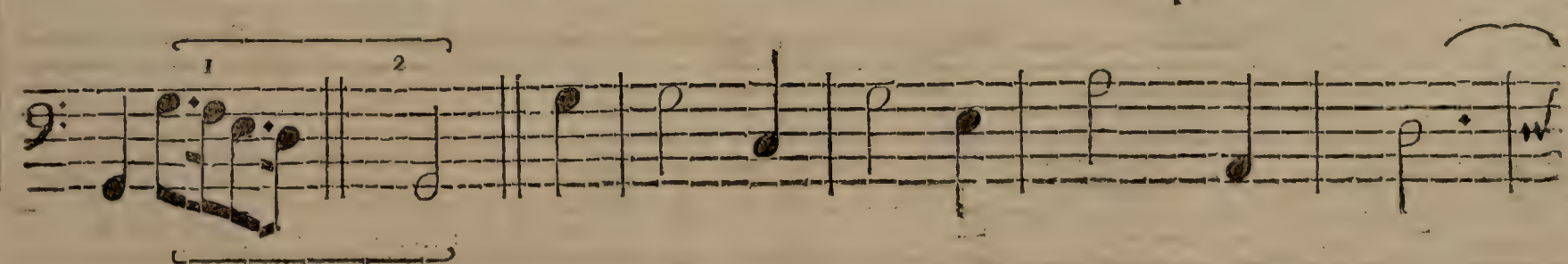
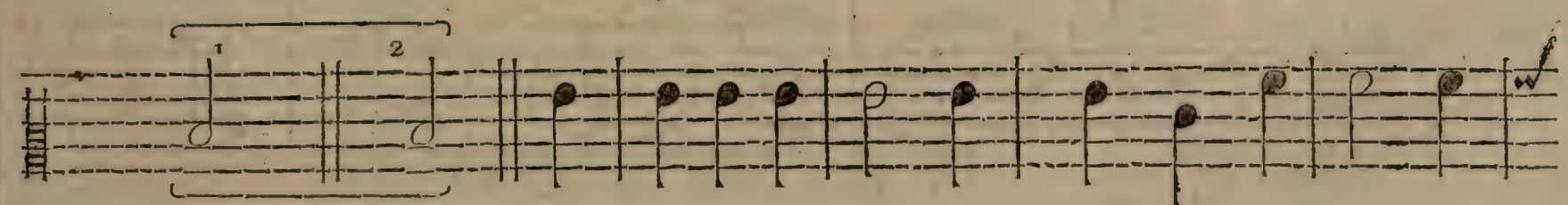
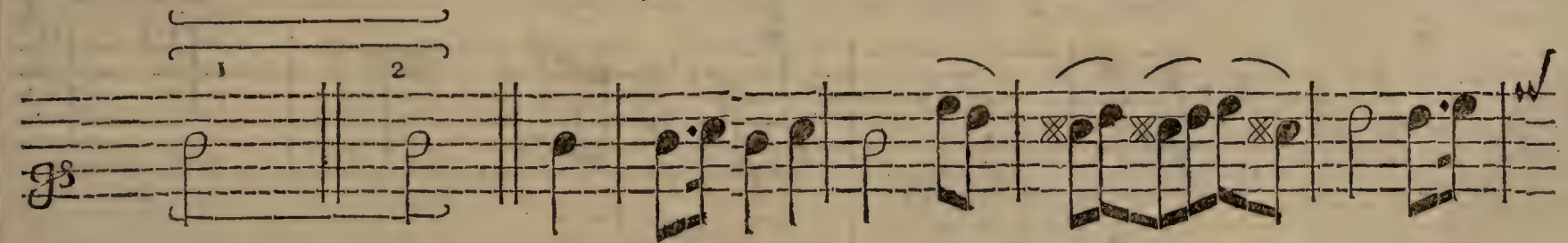
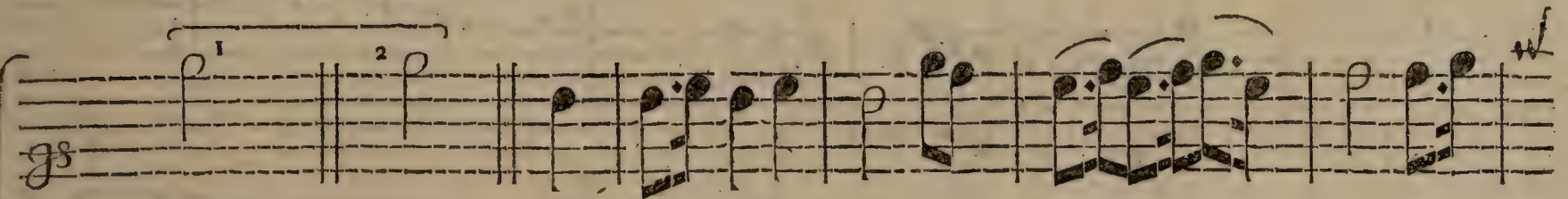
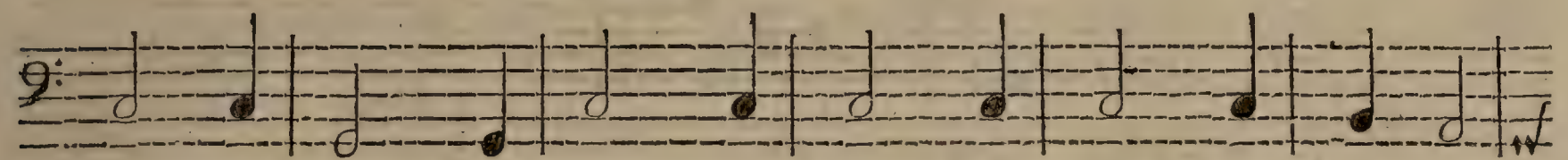
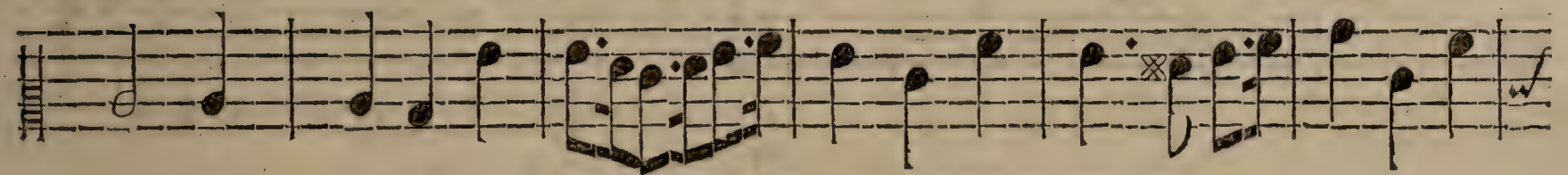
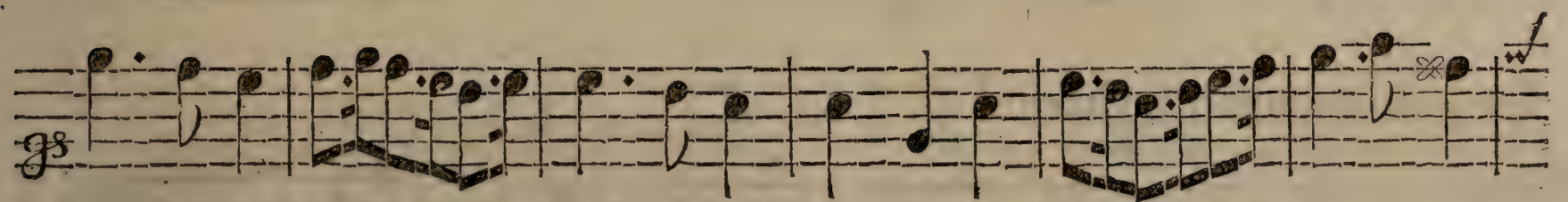
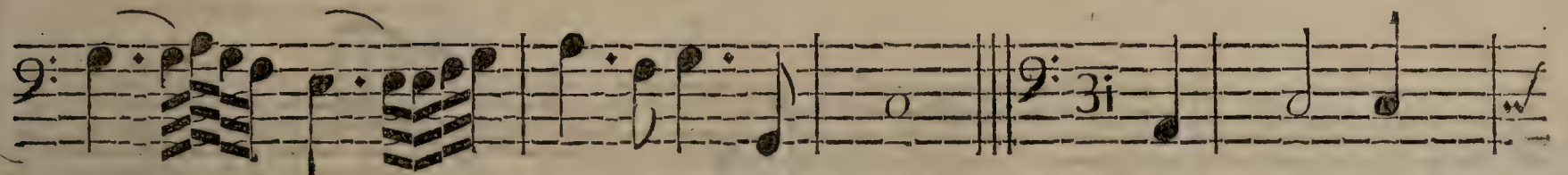
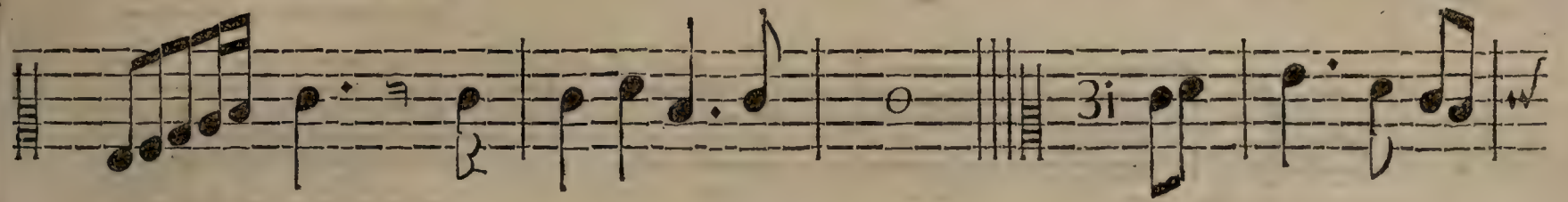
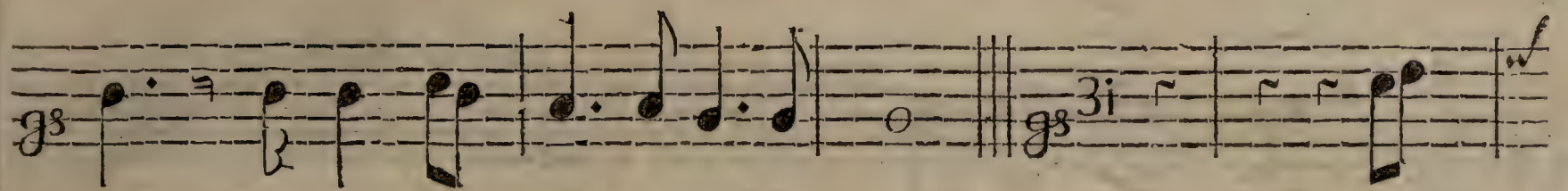
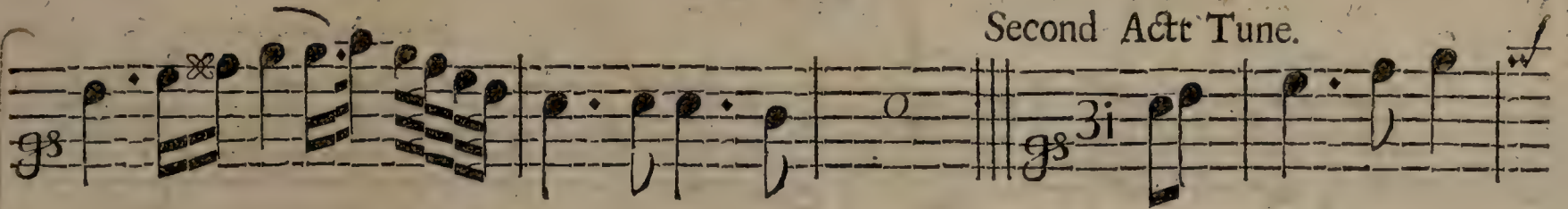
This page contains a handwritten musical score for a piece in G major and 3/4 time. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody in the treble clef. The third staff introduces a bass clef, likely for a second voice or instrument. The fourth staff continues the bass line. The fifth staff returns to the treble clef. The sixth staff continues the melody. The seventh staff introduces a bass clef. The eighth staff continues the bass line. The ninth staff returns to the treble clef. The tenth staff continues the melody. The score is written in a clear, legible hand, with some corrections and erasures visible. The page number [ 57 ] is written at the top center.



This page contains a handwritten musical score, page 58, consisting of ten staves of music. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The staves are arranged in two groups of five, with a large bracket on the left side of the first group. The first group of staves includes a treble clef with a sharp sign (G#), a bass clef with a flat sign (Bb), and a treble clef with a sharp sign (G#). The second group of staves includes a treble clef with a sharp sign (G#), a bass clef with a flat sign (Bb), and a treble clef with a sharp sign (G#). The music is written in a single system, with various note values, rests, and dynamic markings. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The staves are arranged in two groups of five, with a large bracket on the left side of the first group. The first group of staves includes a treble clef with a sharp sign (G#), a bass clef with a flat sign (Bb), and a treble clef with a sharp sign (G#). The second group of staves includes a treble clef with a sharp sign (G#), a bass clef with a flat sign (Bb), and a treble clef with a sharp sign (G#). The music is written in a single system, with various note values, rests, and dynamic markings.



## Second Actr Tune.





Four staves of musical notation. The first two staves are in treble clef with a G-clef and a 3 (third line). The last two staves are in bass clef with a C-clef and a 3 (third line). The music features eighth and sixteenth notes, with some measures containing slurs and fingerings (1, 2).

Two in one upon a Ground.

One staff of musical notation in treble clef with a G-clef and a 3 (third line). The key signature has one flat (B-flat). The music consists of a series of eighth notes followed by a melodic phrase.

Chaconne for Flutes, in the Third Act.

One staff of musical notation in treble clef with a G-clef and a 3 (third line). The key signature has one flat (B-flat). The music consists of a series of eighth notes followed by a melodic phrase.

One staff of musical notation in bass clef with a C-clef and a 3 (third line). The key signature has one flat (B-flat). The music consists of a series of eighth notes followed by a melodic phrase.

One staff of musical notation in treble clef with a G-clef and a 3 (third line). The key signature has one flat (B-flat). The music consists of a series of eighth notes followed by a melodic phrase.

One staff of musical notation in treble clef with a G-clef and a 3 (third line). The key signature has one flat (B-flat). The music consists of a series of eighth notes followed by a melodic phrase.

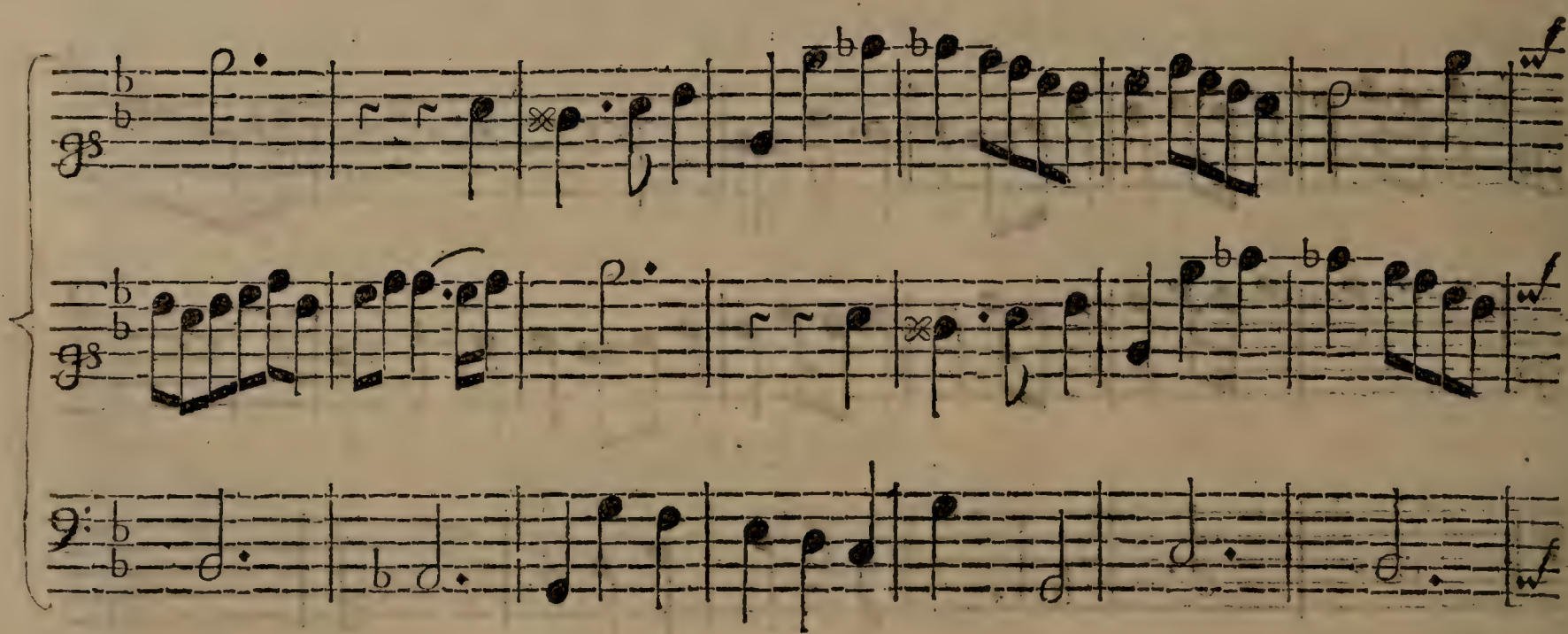
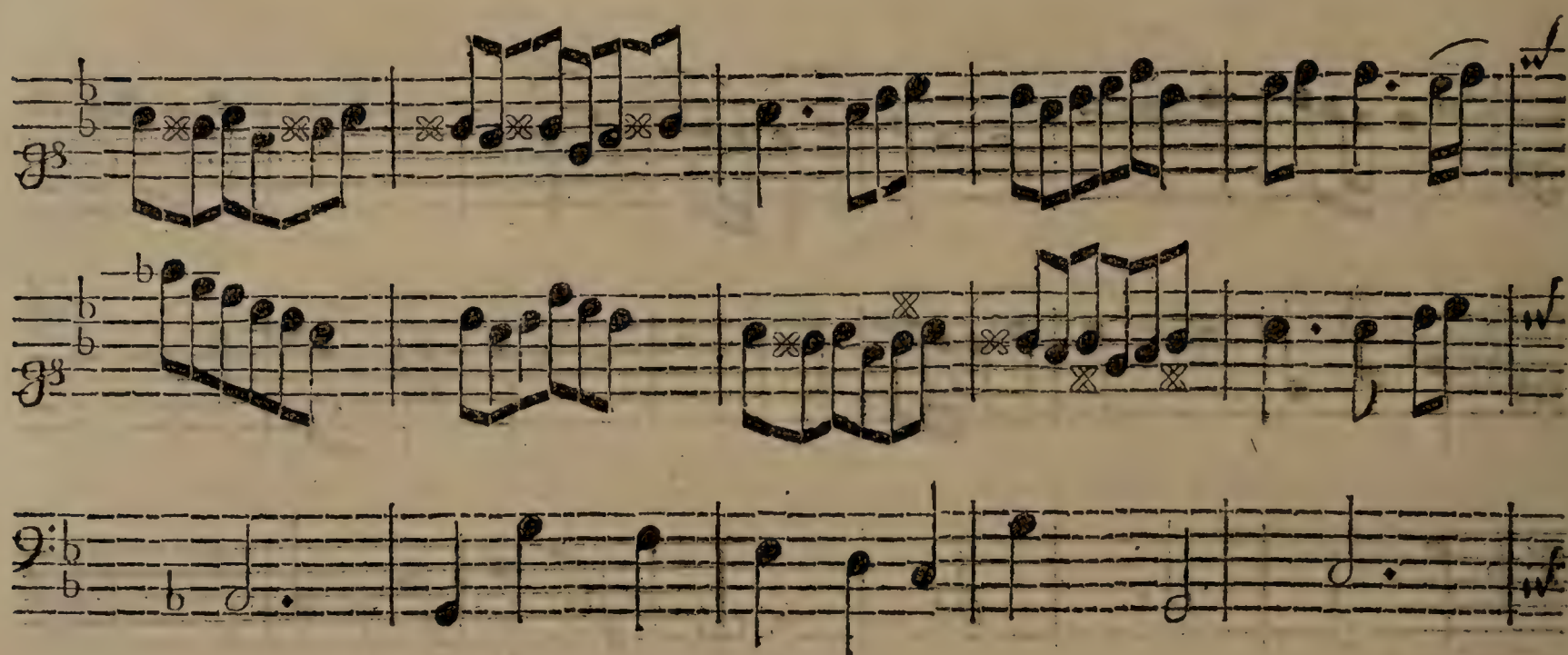
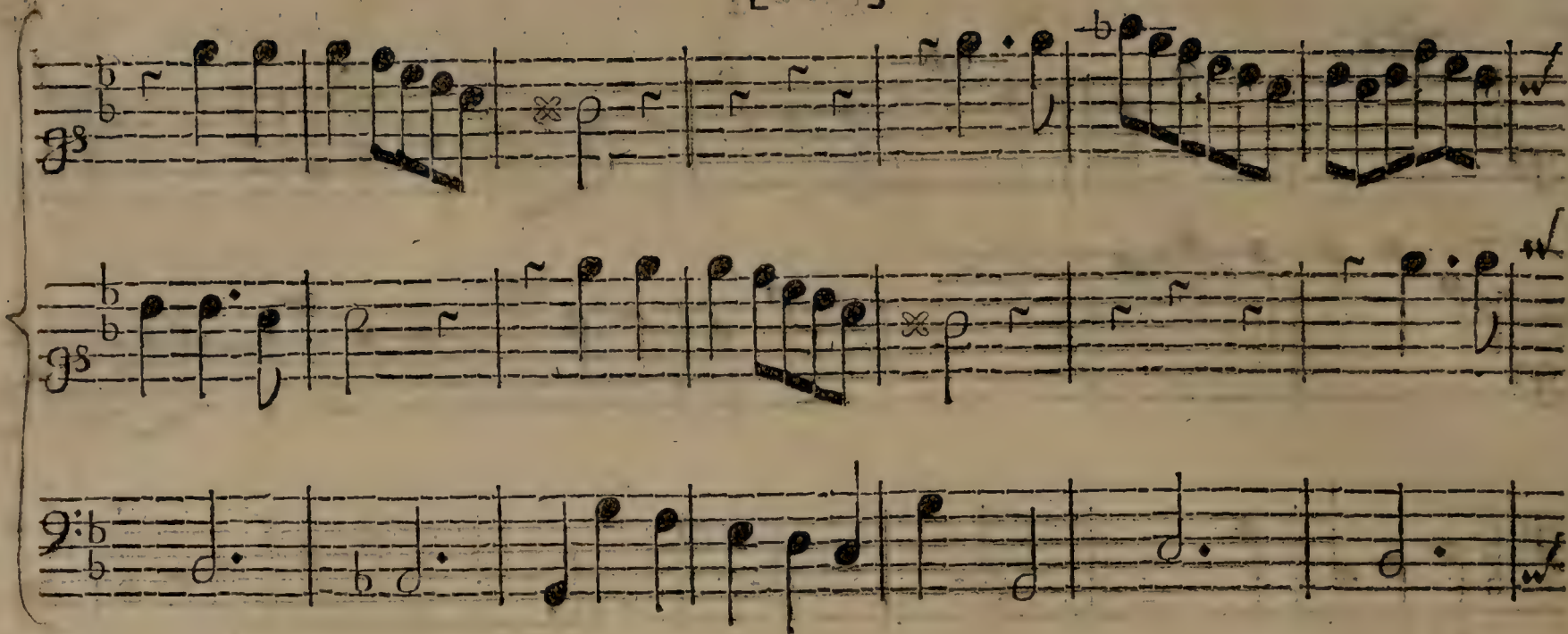
One staff of musical notation in bass clef with a C-clef and a 3 (third line). The key signature has one flat (B-flat). The music consists of a series of eighth notes followed by a melodic phrase.

Empty musical staves at the bottom of the page.



This image shows a handwritten musical score for a three-part setting of the hymn "Nun danket alle Gott". The score is written on ten systems of three staves each. The top staff of each system is for the Soprano (S), the middle for the Alto (A), and the bottom for the Bass (B). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano). The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with a double bar line and a repeat sign at the end of the final system.







This section contains a handwritten musical score for a piece, likely a dance. It consists of six staves. The first two staves are grouped by a brace on the left and feature a treble clef with a key signature of two flats (B-flat and E-flat). The third staff has a bass clef and the same key signature. The fourth and fifth staves are also grouped by a brace and feature a treble clef with a key signature of two flats. The sixth staff has a bass clef and the same key signature. The music includes various note values, rests, and accidentals, with some notes marked with an 'x'.

The Chair Dance.

This section contains a handwritten musical score for a piece titled "The Chair Dance." It consists of four staves. The first two staves are grouped by a brace on the left and feature a treble clef with a key signature of two flats (B-flat and E-flat). The third and fourth staves are also grouped by a brace and feature a treble clef with a key signature of two flats. The music includes various note values, rests, and accidentals, with some notes marked with an 'x'.

This section contains four empty musical staves, likely intended for additional notation or as a placeholder for another piece of music.



This page contains a handwritten musical score for a four-part setting, likely a chorale or cantata. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef (G-clef) on the upper staff of each system and a bass clef (F-clef) on the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a mix of half notes, quarter notes, and eighth notes, often grouped by beams and slurs. There are several instances of accidentals, including naturals and flats, and a few trill ornaments. The paper is aged and shows some staining, particularly in the lower right corner.



Handwritten musical score for a piece labeled [65]. The score consists of 12 staves, grouped into three systems of four staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (p, f). The staves are numbered 1 through 12. The first system (staves 1-4) is marked with a 'g' and a '3' in the first staff. The second system (staves 5-8) is marked with a 'g' and a '3' in the first staff. The third system (staves 9-12) is marked with a 'g' and a '3' in the first staff. The notation is in a historical style, possibly from the 18th or 19th century.



Handwritten musical score for four staves, measures 1-16. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves also begin with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music is written in a continuous line across the staves, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.

Handwritten musical score for one staff, measures 17-24. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The staff begins with a treble clef and a key signature of one flat. The music is written in a continuous line across the staff, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.

Handwritten musical score for one staff, measures 25-32. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The staff begins with a treble clef and a key signature of one flat. The music is written in a continuous line across the staff, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.

Handwritten musical score for one staff, measures 33-40. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The staff begins with a treble clef and a key signature of one flat. The music is written in a continuous line across the staff, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.

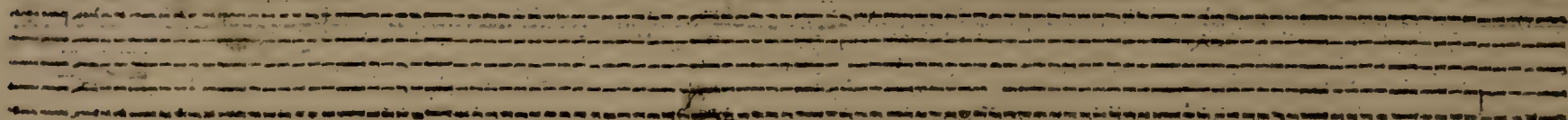
Handwritten musical score for one staff, measures 41-48. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The staff begins with a bass clef and a key signature of one flat. The music is written in a continuous line across the staff, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.

Handwritten musical score for one staff, measures 49-56. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The staff begins with a treble clef and a key signature of one flat. The music is written in a continuous line across the staff, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.

( Prelude for Hautboys. )

Handwritten musical score for one staff, measures 57-64. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The staff begins with a treble clef and a key signature of one flat. The music is written in a continuous line across the staff, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.

Handwritten musical score for one staff, measures 65-72. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The staff begins with a bass clef and a key signature of one flat. The music is written in a continuous line across the staff, with measures separated by vertical bar lines. There are several slurs and ties throughout the piece.





Handwritten musical score for piano accompaniment, consisting of 10 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first two staves are grouped by a brace on the left. The key signature has one flat (B-flat).

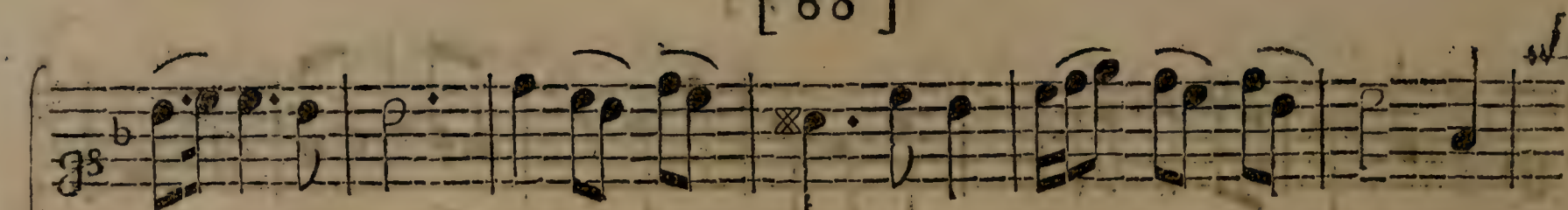
Song.

Handwritten musical score for the vocal melody, consisting of two staves. The notation includes notes, rests, and accidentals. The key signature has one flat (B-flat).

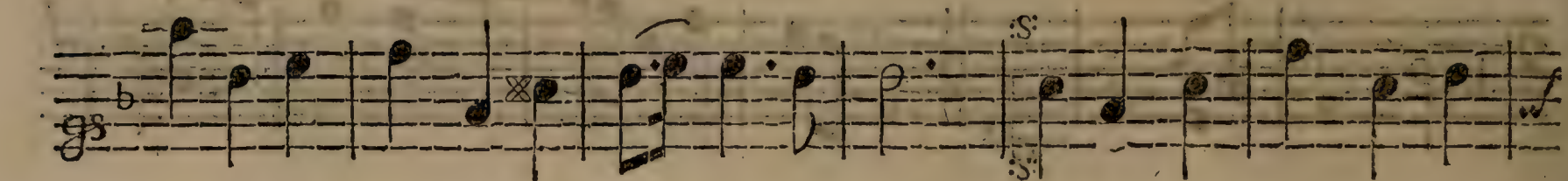
What shall I do, to show how much I Love her, How many Millions of

Empty musical staves at the bottom of the page, consisting of two staves.

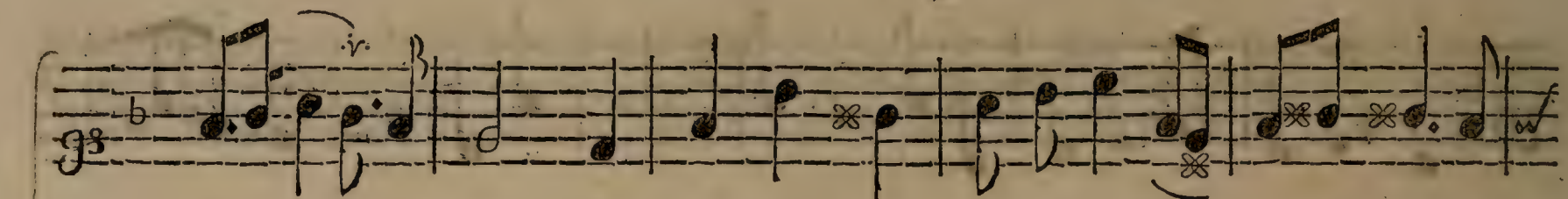
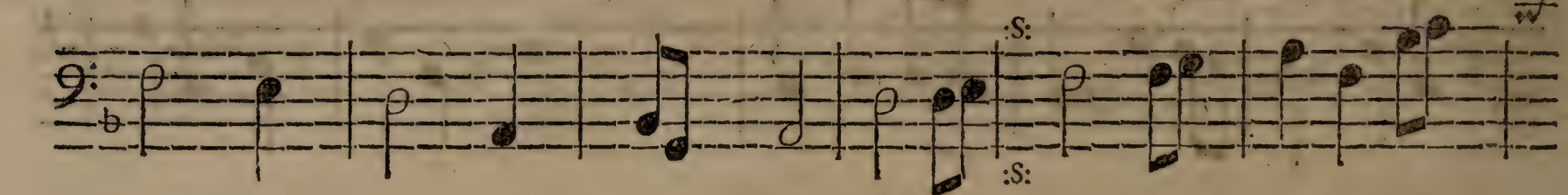




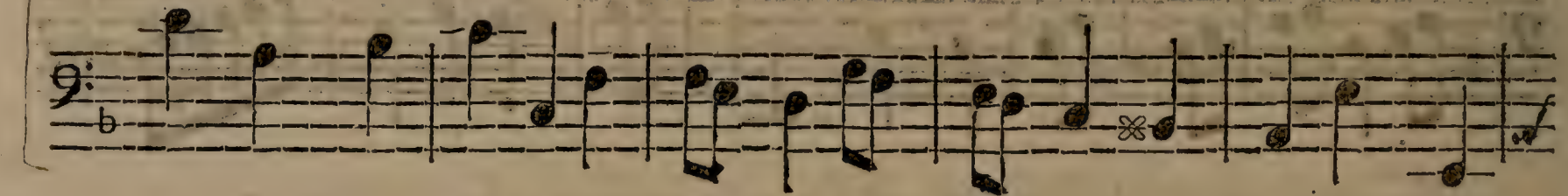
sighs can suf—fize; That which wins others hearts, ne—ver can move her,



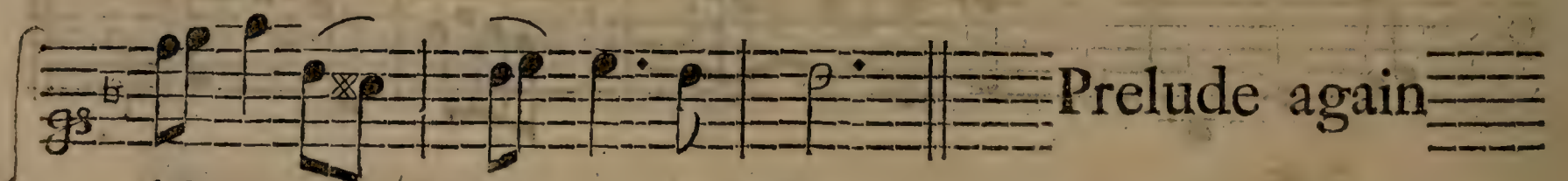
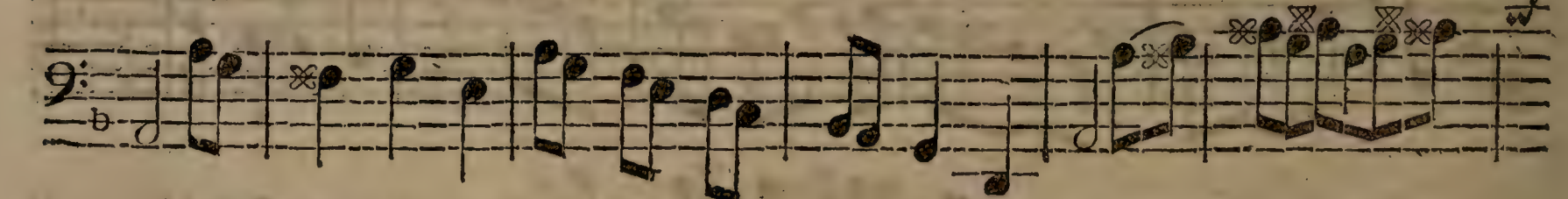
Those common me—thods of Love she'll def—pise, I will Love more than Man



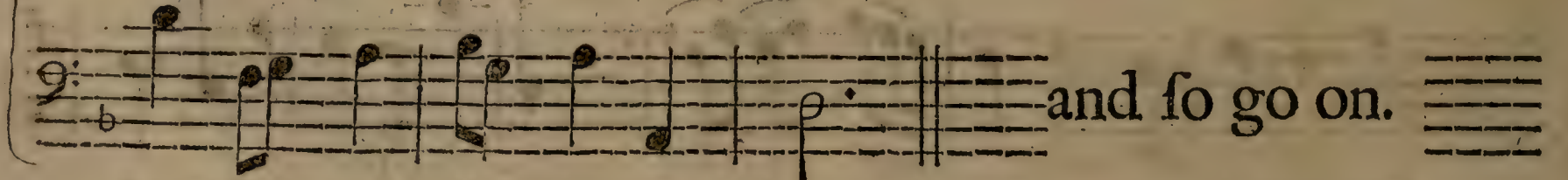
er'e Lov'd be—fore me: Gaze on her all the day, and melt all the



Night. Till for her own sake, at last she'll Im—plore me; to Love her



less, to pre—serve our de—light.



and so go on.

## II.

Since gods themselves, could not ever be Loving,  
Men must have breathing Recruits for new Joys;  
I wish my Love could be ever Improving,  
The eager Love, more than sorrow destroys.  
In fair *Aurelia's* Arms, leave me expiring,  
To be Imbalm'd by the sweets of her breath;  
To the last-moment I'll, still be desiring;  
Never had Hero so glorious a Death.



Third Act Tune.

A musical score for a piece titled "Third Act Tune". It consists of ten staves of music. The first four staves are grouped together by a large curly brace on the left. The notation includes various musical symbols such as clefs (soprano, alto, tenor, and bass), a key signature of one flat (B-flat), and a common time signature (C). The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing rests or specific ornaments marked with an 'X'.

Soft Musick before the Dance in the Fourth Act.

Butterfly Dance.

A musical score for two pieces: "Soft Musick before the Dance in the Fourth Act" and "Butterfly Dance". It consists of four staves of music. The first two staves are grouped together by a large curly brace on the left. The notation includes various musical symbols such as clefs (soprano, alto, tenor, and bass), a key signature of one flat (B-flat), and a common time signature (C). The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing rests or specific ornaments marked with an 'X'.

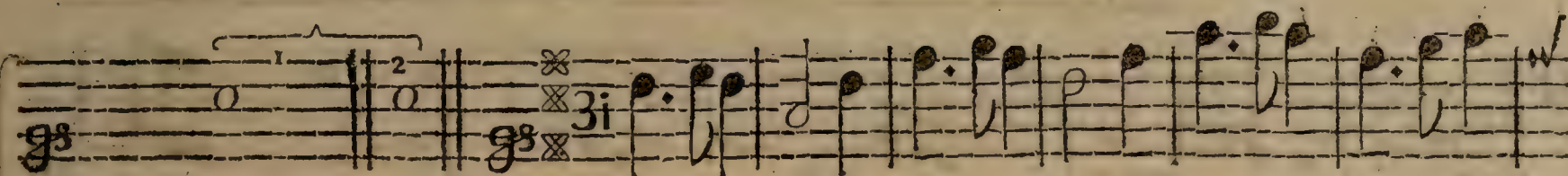
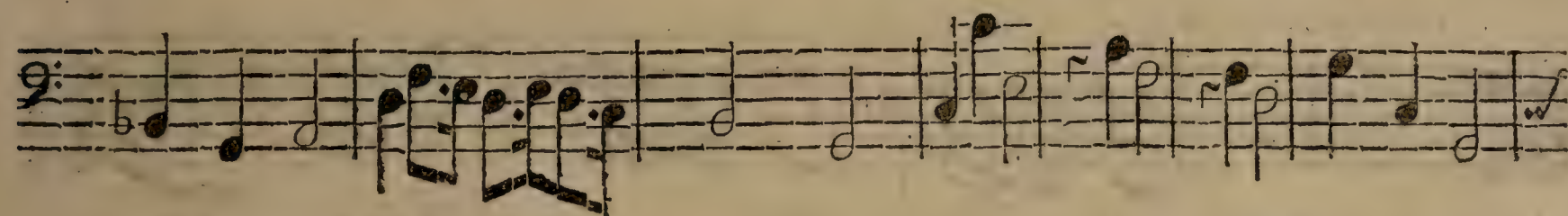
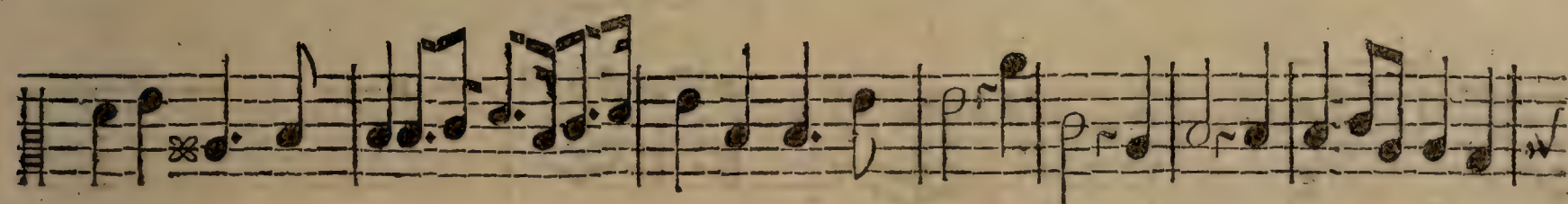
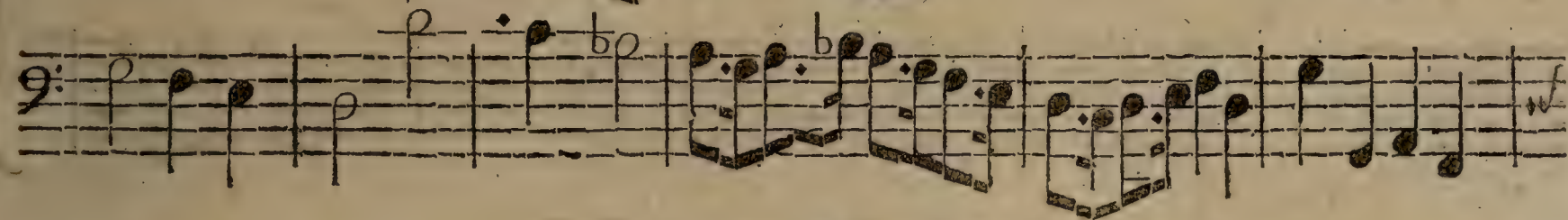
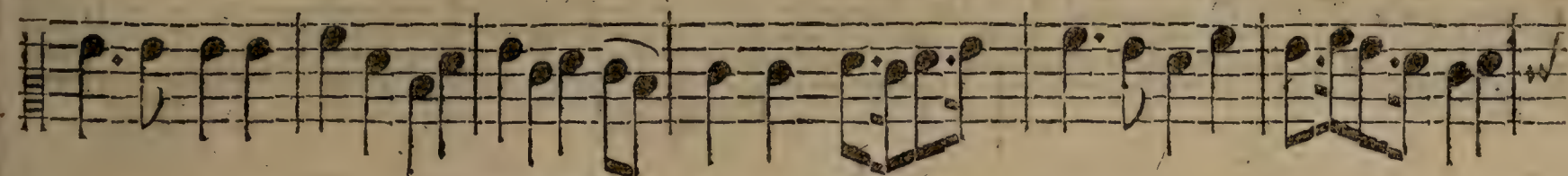
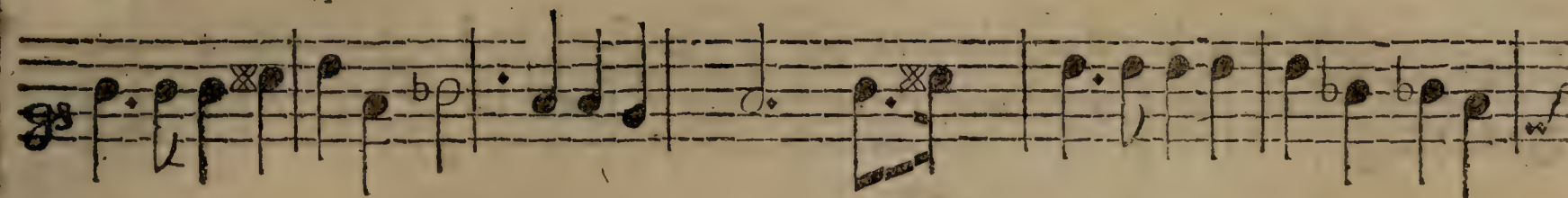
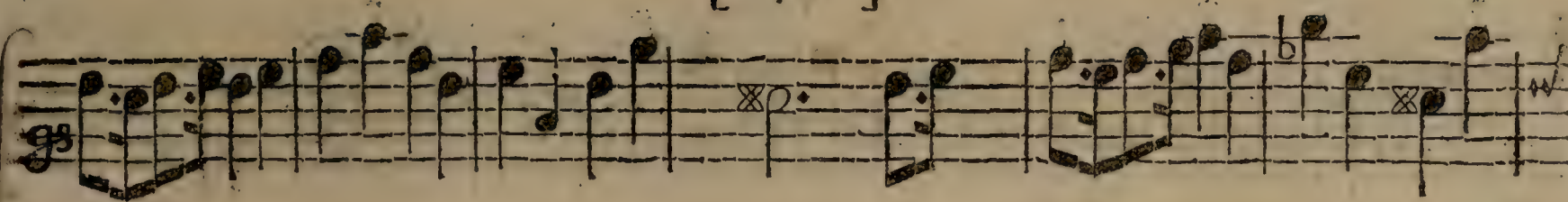


This page contains a handwritten musical score for a four-part setting, likely a Mass or a similar liturgical piece. The score is written on ten staves, organized into five systems of two staves each. The staves are labeled with clefs and a key signature of one flat (B-flat):

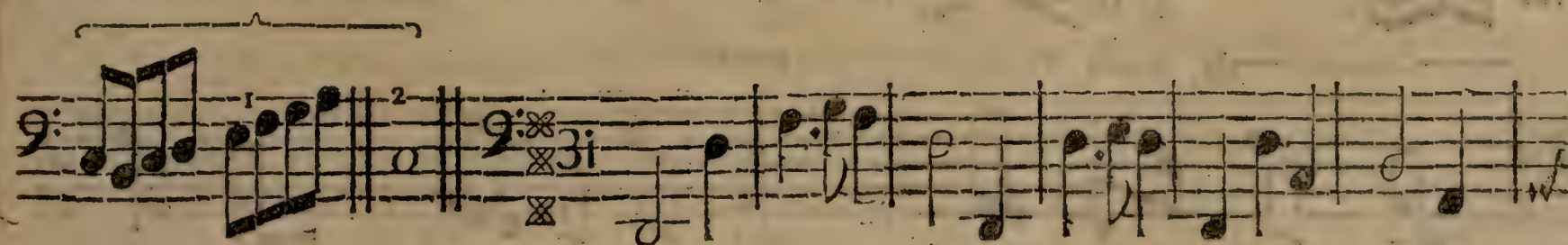
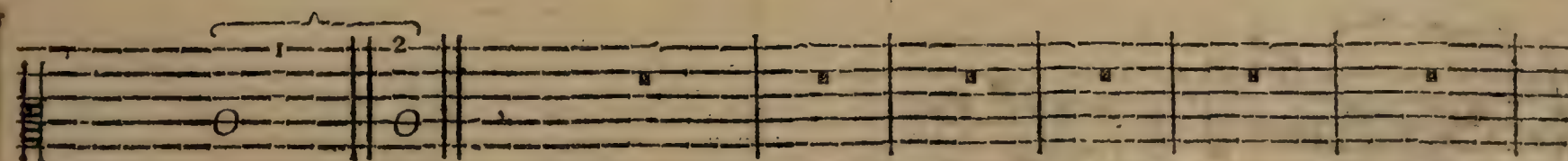
- Staff 1: Treble clef, G-clef (soprano).
- Staff 2: Treble clef, G-clef (alto).
- Staff 3: Treble clef, C-clef (tenor).
- Staff 4: Bass clef, F-clef (bass).

The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (p, f). There are also some markings that look like 'x' or 'o' on the staves, possibly indicating specific notes or ornaments. The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with a double bar line and a repeat sign at the end of the fourth staff in the fifth system.





Tune for Trumpets.





Vers Trumpet.

Sound ————— Fame thy Brazen Trumpet, Sound

Sound ————— Sound ————— Sound

————— thy Brazen Trum--pet Sound



stand, stand in the Cen- -tre, stand in the centre of the u--ni-

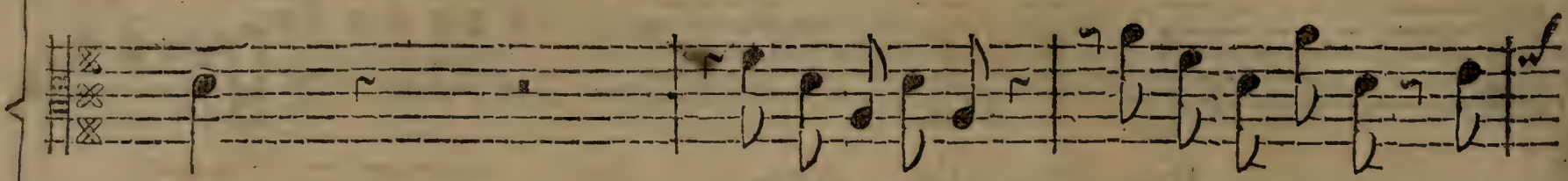
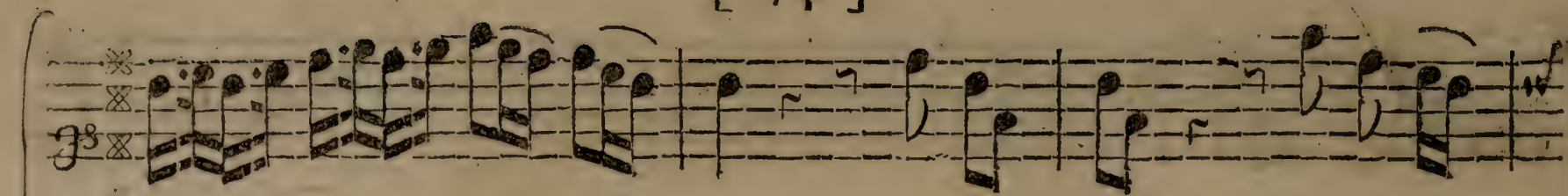
verse, and call, and call - - -

the listning World a round,

while we in joy ————— full Notes re-

V

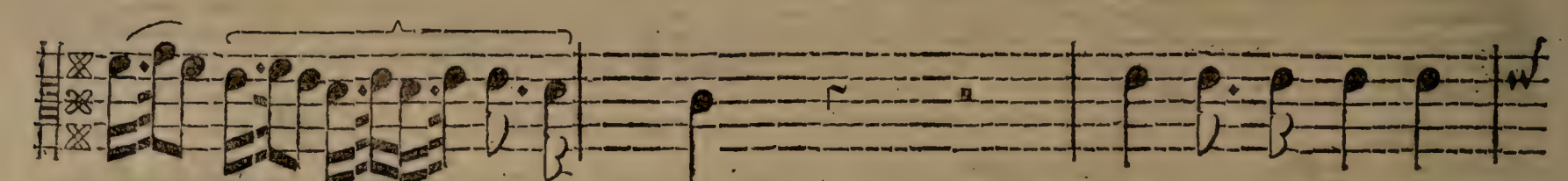
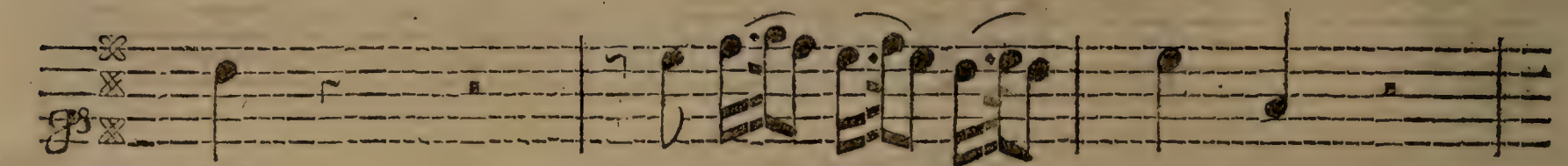




hearfe

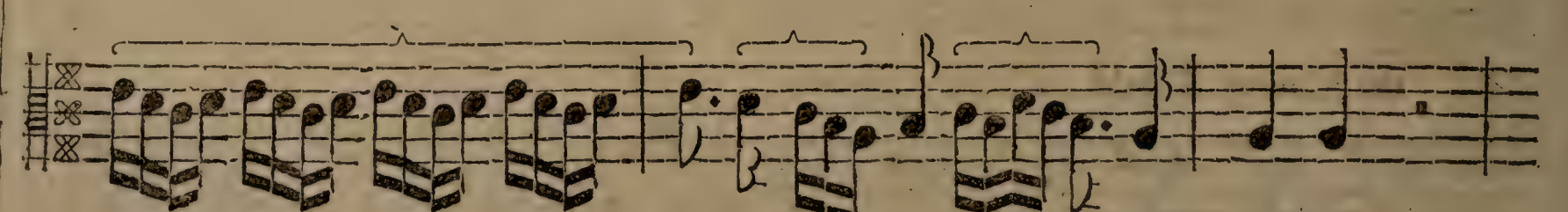
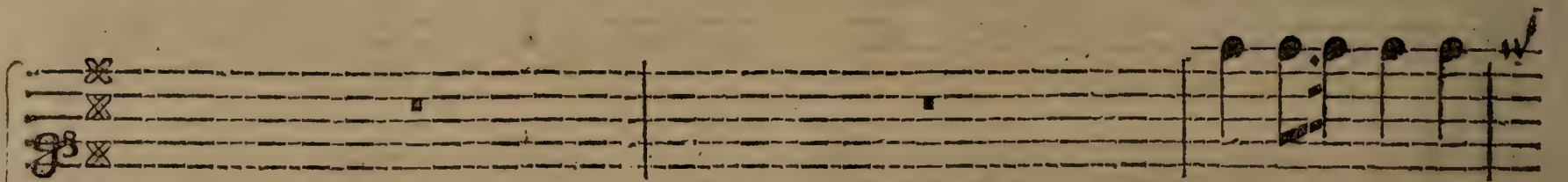
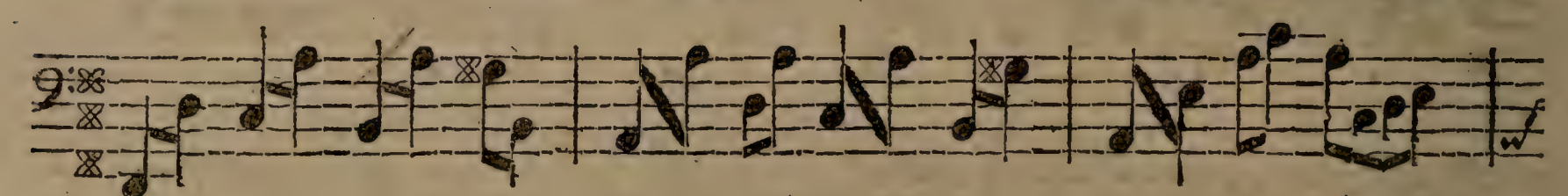
in Artful Numbers,

in Artful Numbers and

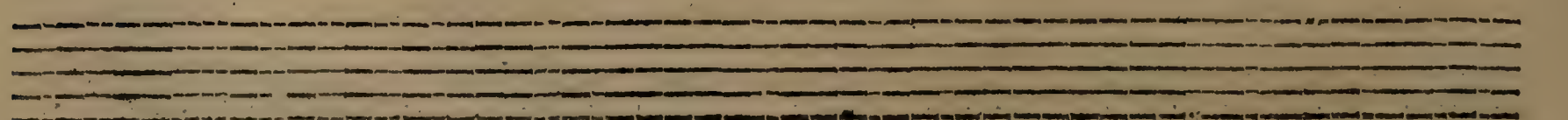


well cho-----sen Verfe

Great Di---o---cle--fian's



Great-----Di-----o-----cle-----fian's Glo--ry,





Great Di-o-clesian's

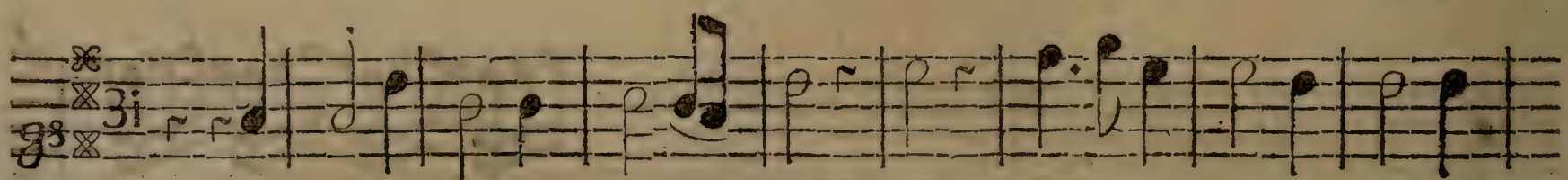
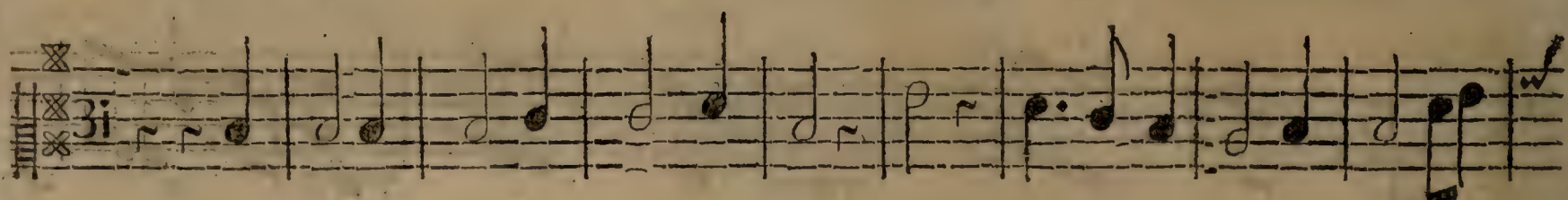
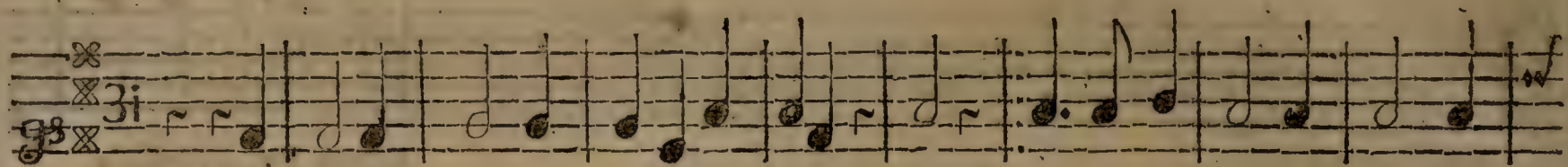
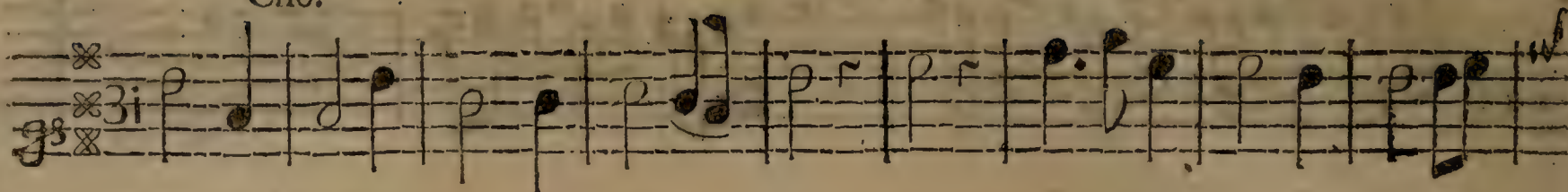
Great Di-o-cle-sian's Glo-ry,

Great Di-o-cle-sian's Glo-ry,

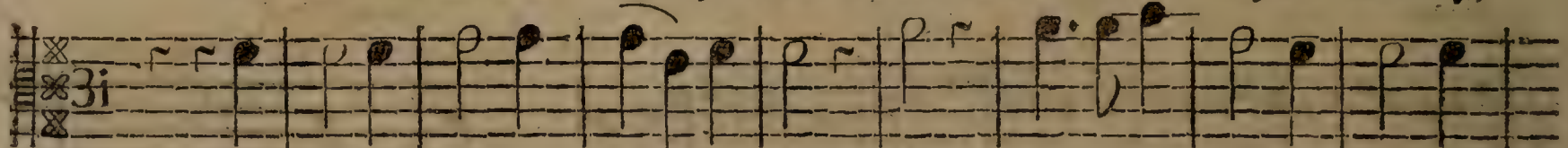
The musical score is written on multiple staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system includes a bass clef staff. The third system includes a treble clef staff. The fourth system includes a treble clef staff. The fifth system includes a bass clef staff. The sixth system includes a treble clef staff. The seventh system includes a treble clef staff. The eighth system includes a bass clef staff. The lyrics are written below the staves, with some words underlined and some words in italics.



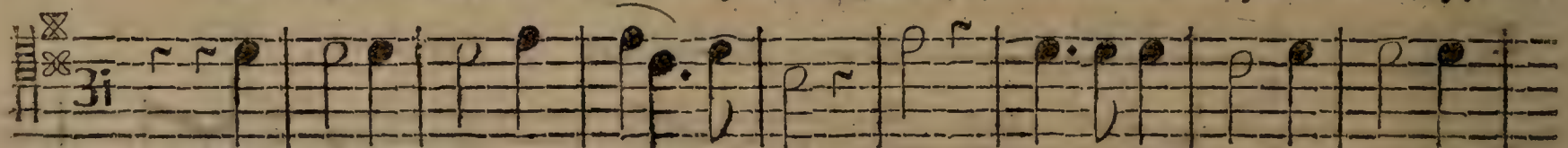
Cho.



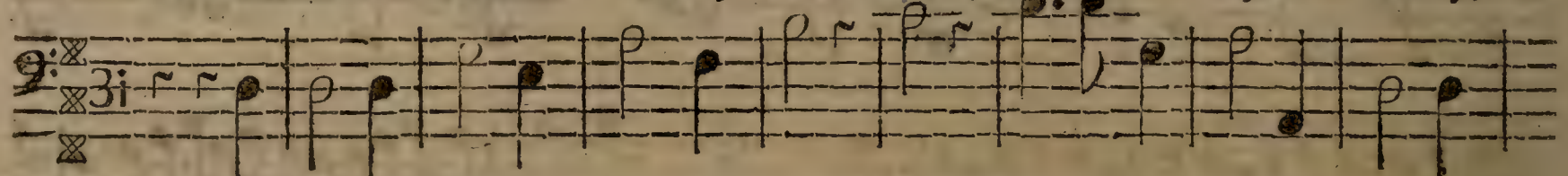
Let all re-hearse in lof-ty Verse Great, Great Di-o--clesians Glo-ry,



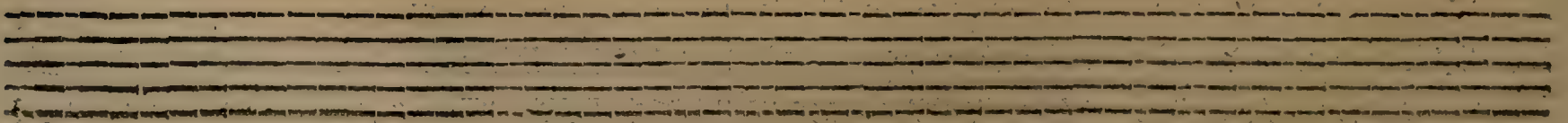
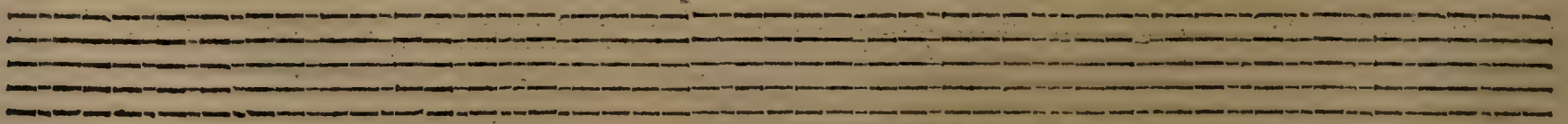
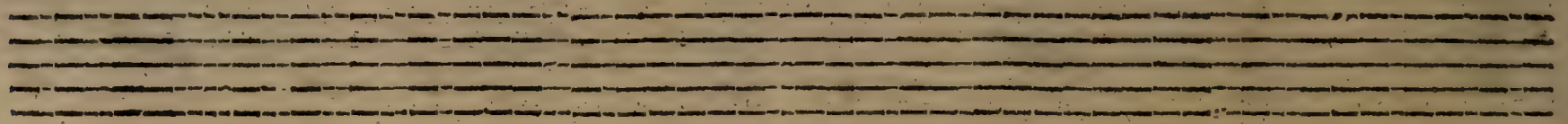
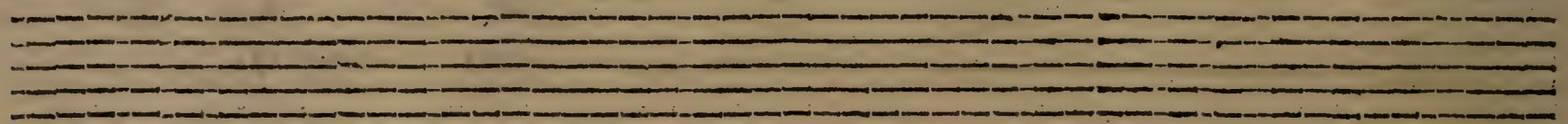
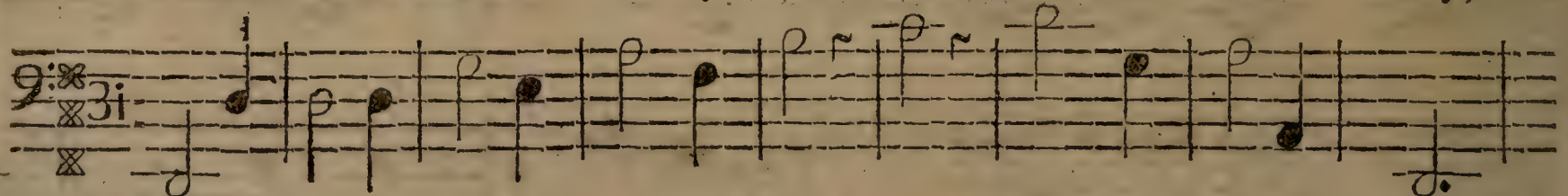
Let all re-hearse in lof-ty Verse Great, Great Di-o--clesians Glo-ry,



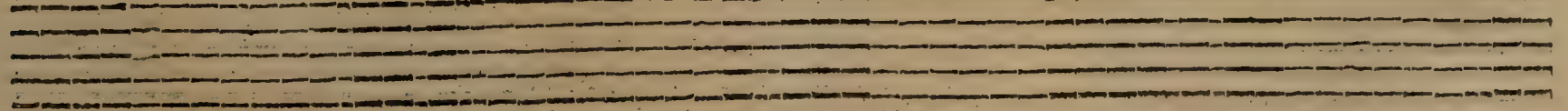
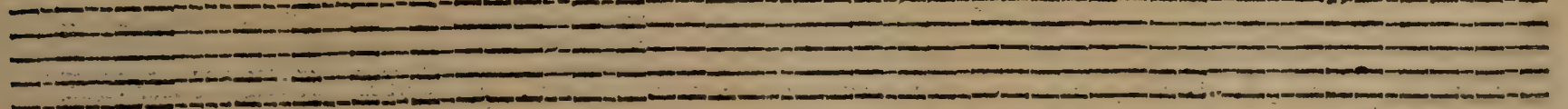
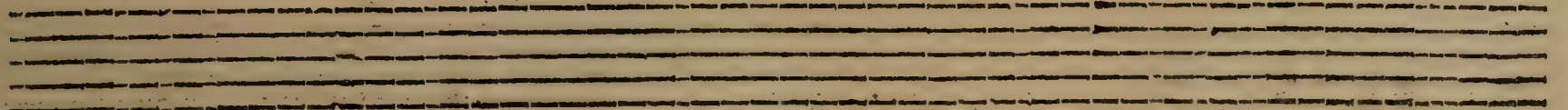
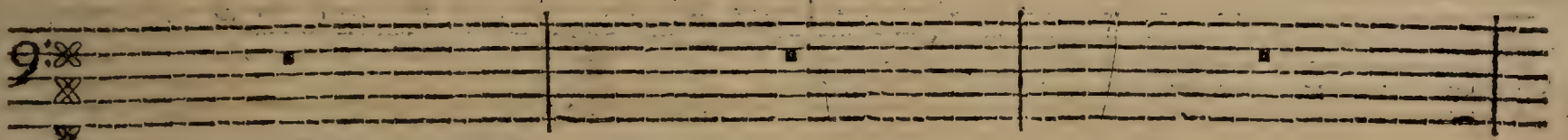
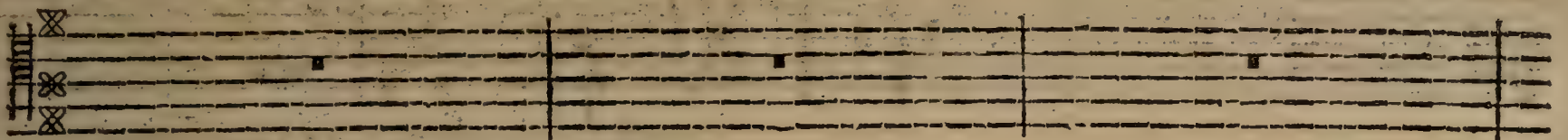
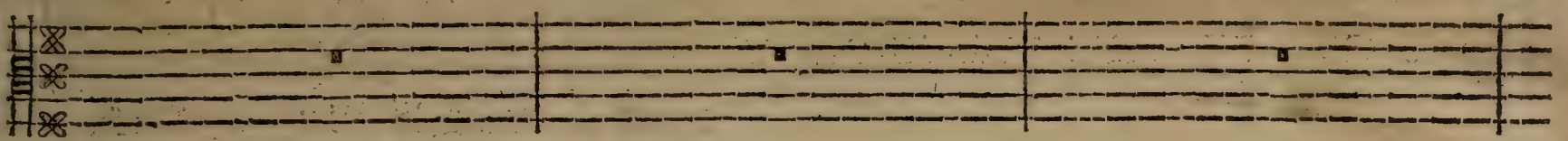
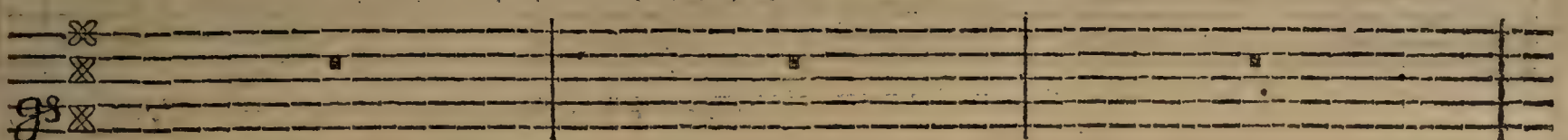
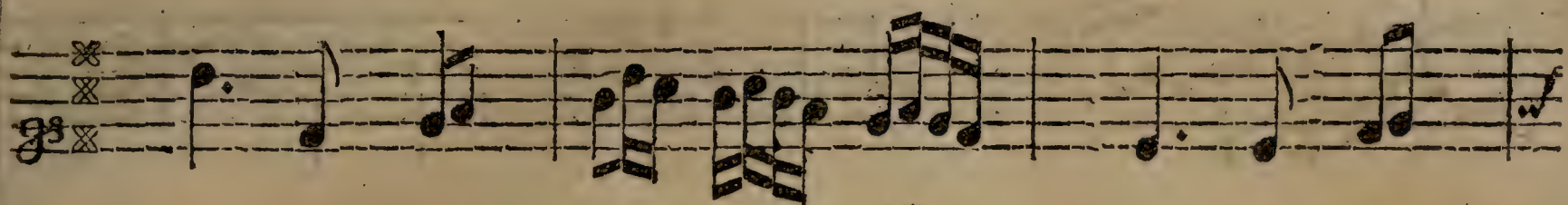
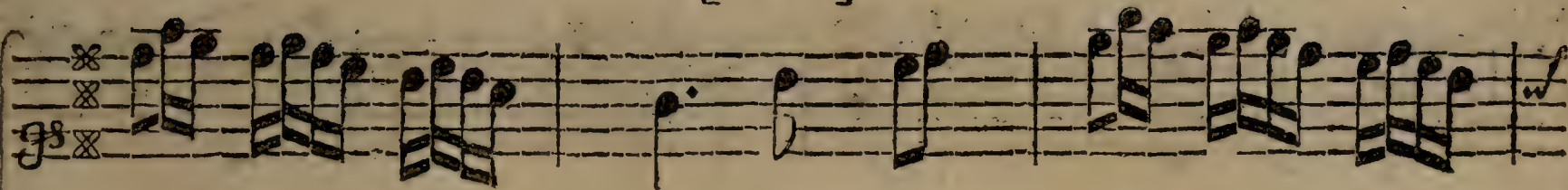
Let all re-hearse in lof-ty Verse Great, Great Di-o--clesians Glory,



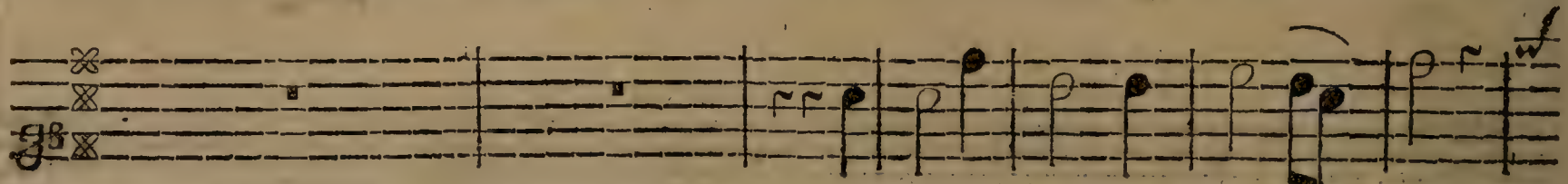
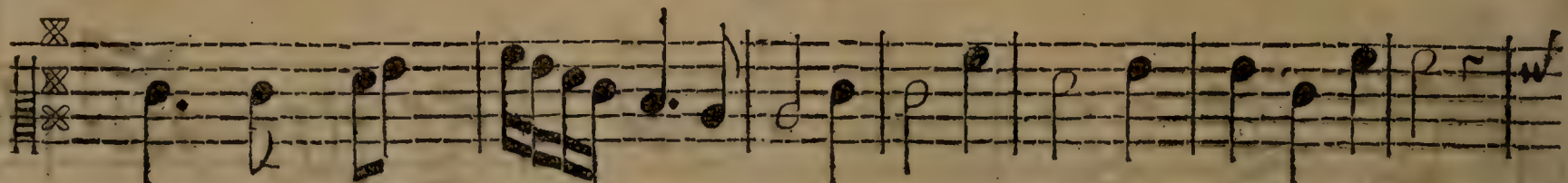
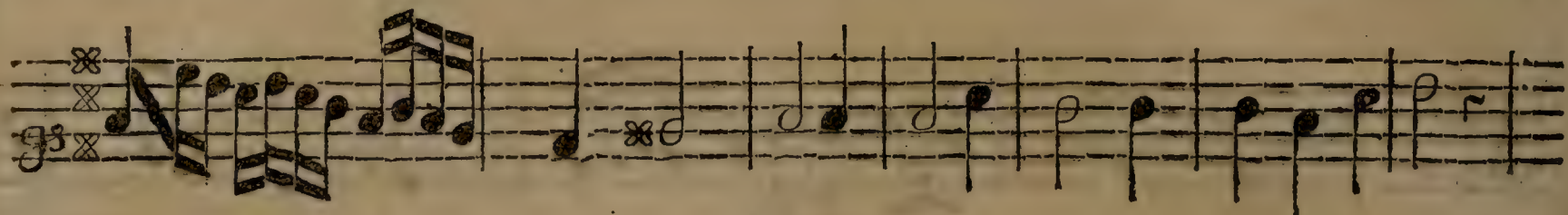
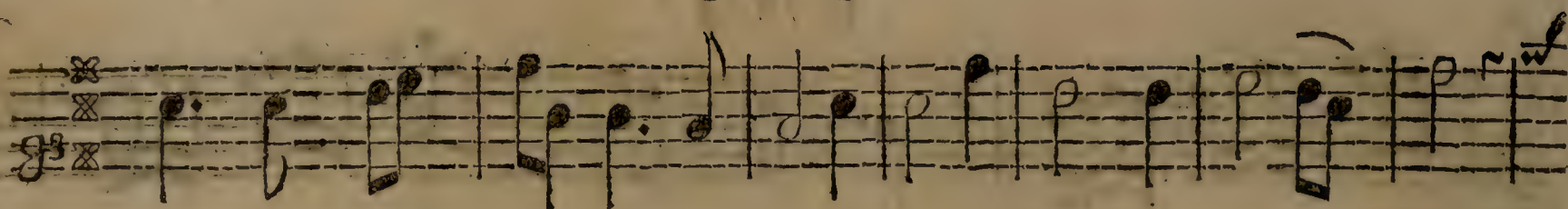
Let all re-hearse in lof-ty Verse Great, Great Di-o--clesians Glory,



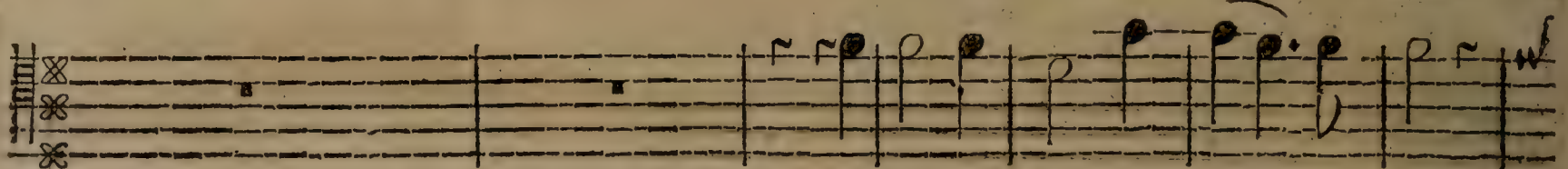




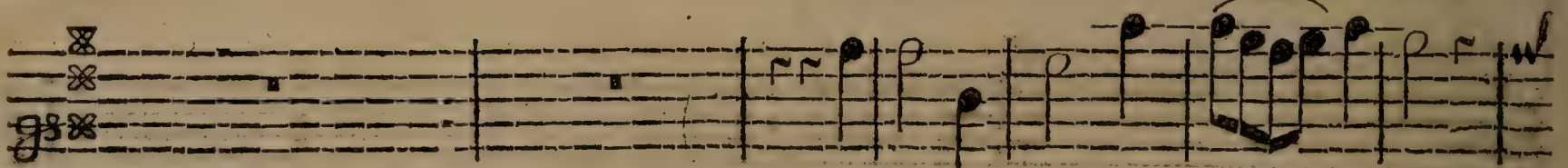




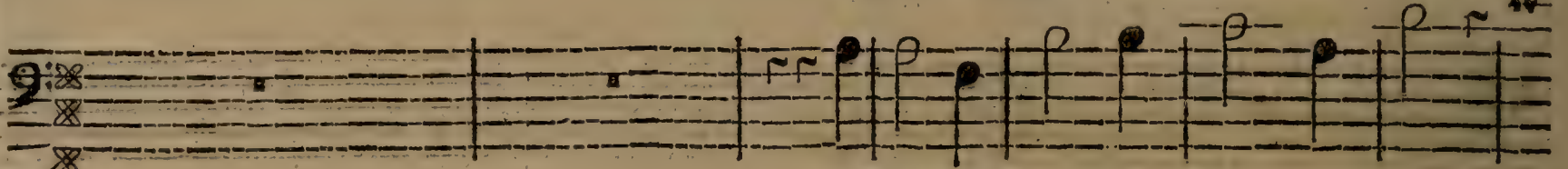
let all re-hearse in lof - ty Verse,



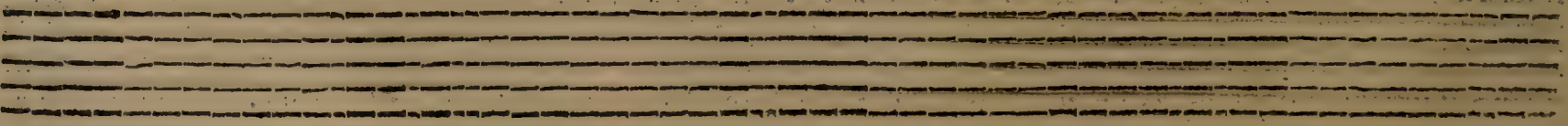
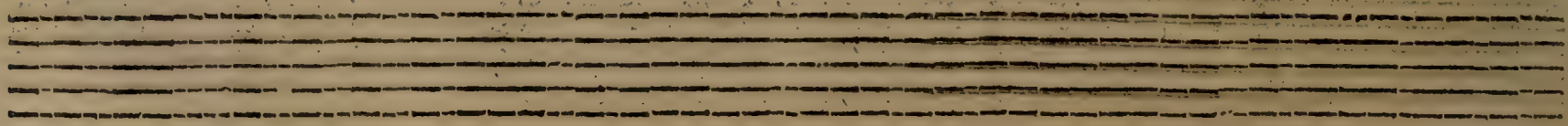
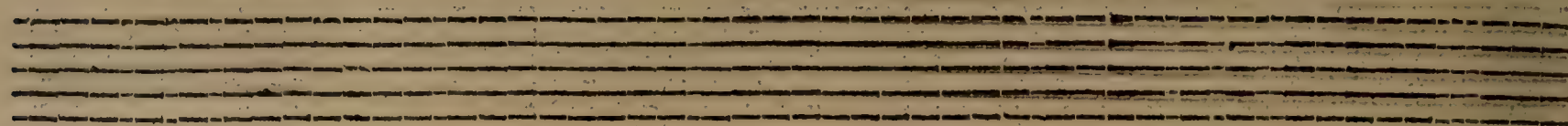
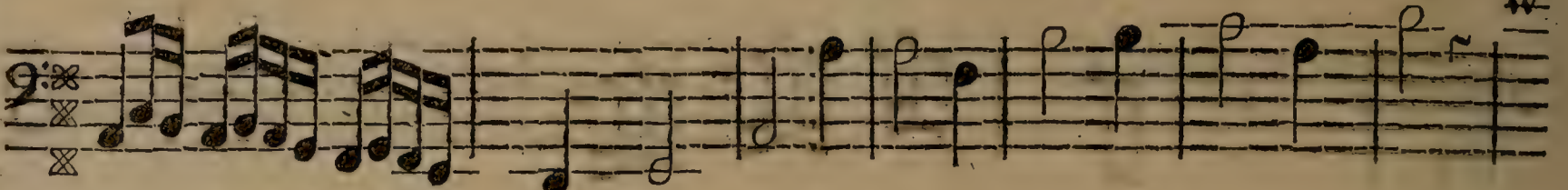
let all re - hearfe in lof - - ty Verse,



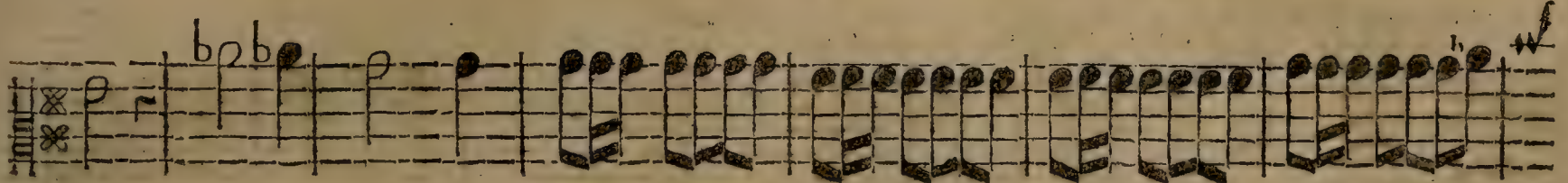
let all re - hearfe in lof - - - ty Verse,



let all re - hearfe in lof - - ty Verse,







Great, Great Dio - - cle - fan's Glo--ry.



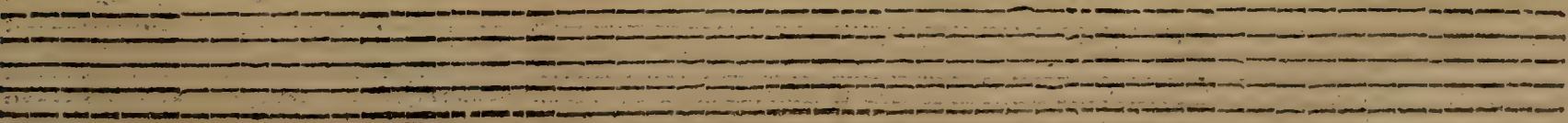
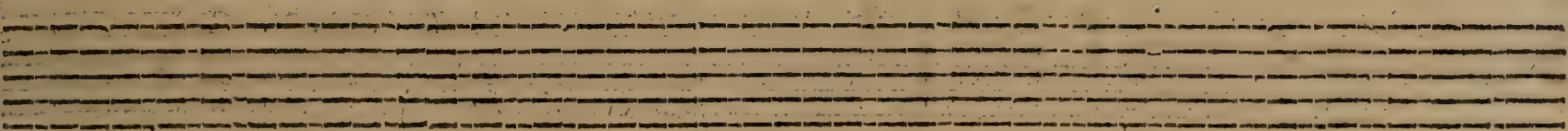
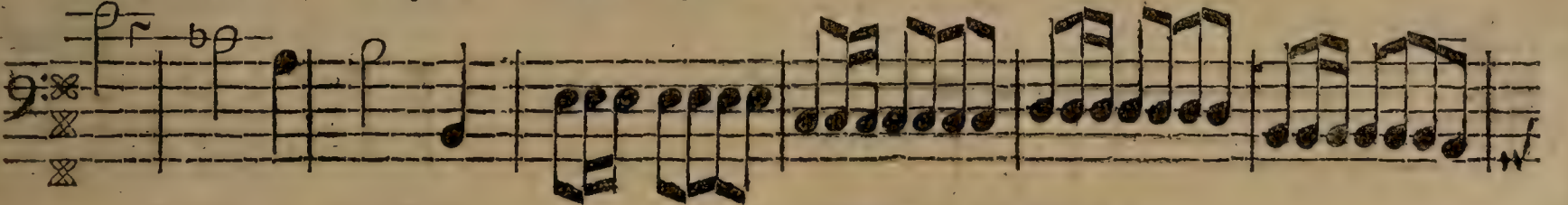
Great, Great Dio - - cle - fan's Glo - - ry.



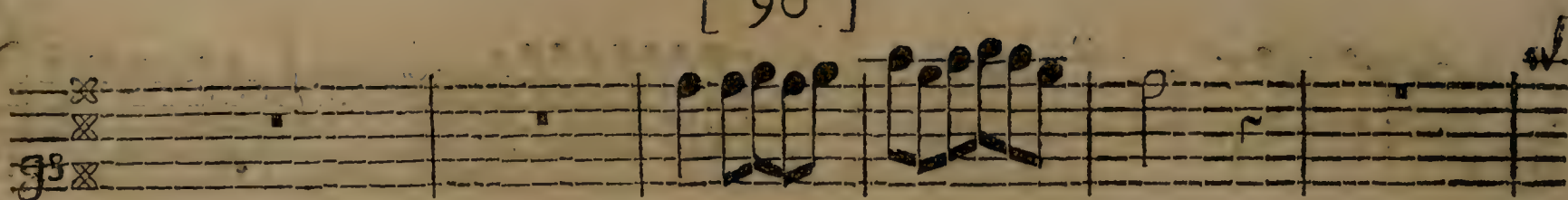
Great, Great Di-o - - cle-fan's Glo - - ry.



Great, Great Dio - - cle-fan's Glo - ry.



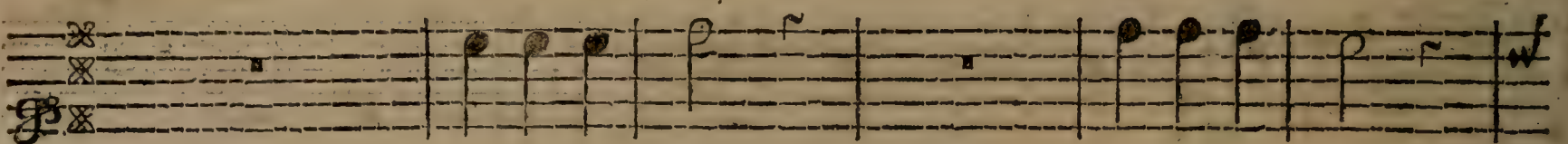
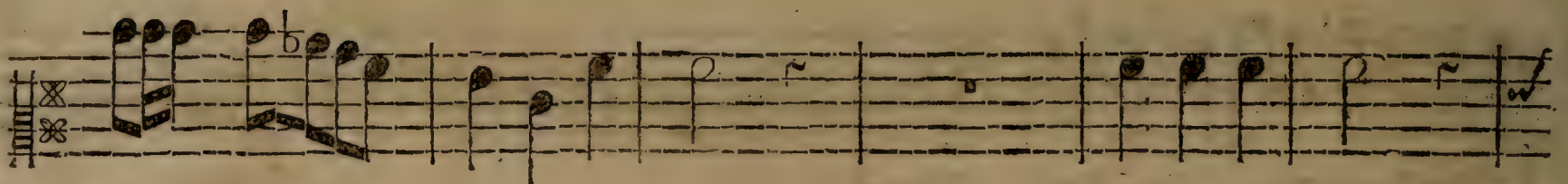
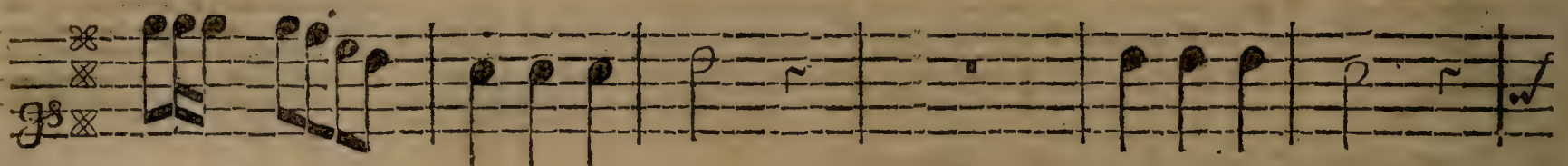
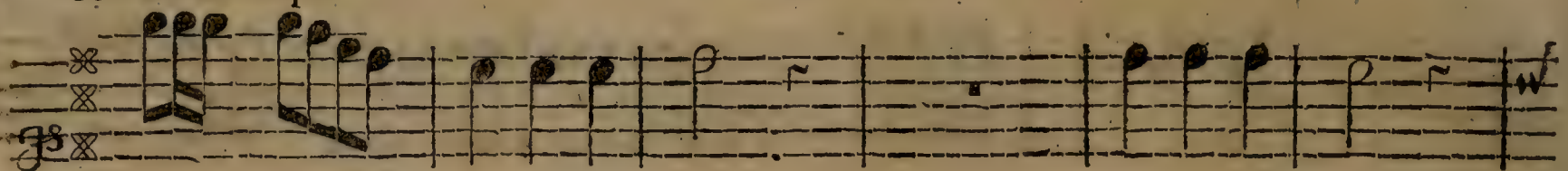




First Trumpet.

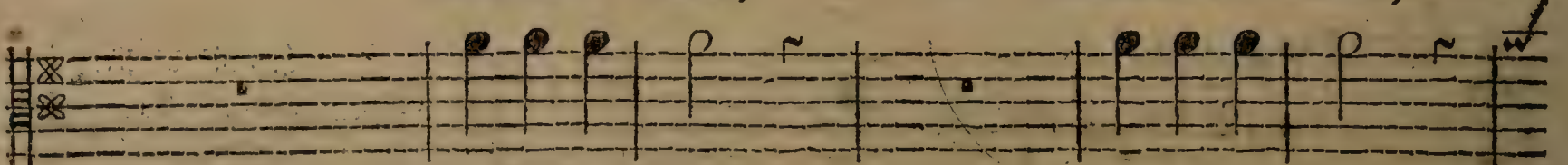


Second Trumpet.



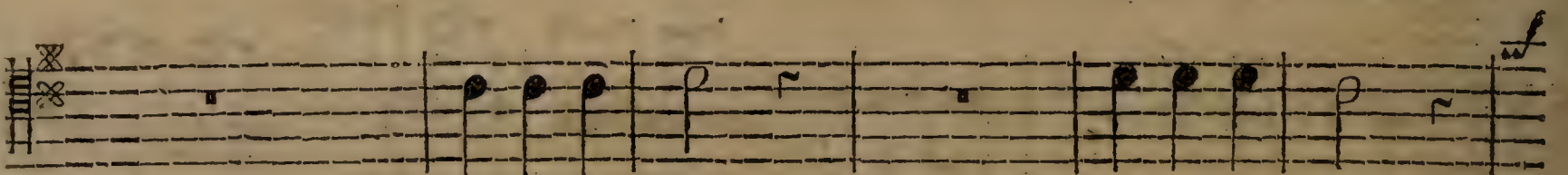
found his re - nown,

found his re - - nown,



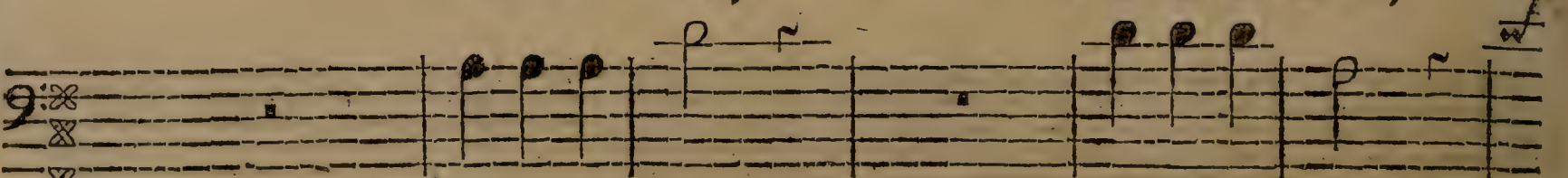
found his re - nown,

found his re - nown,



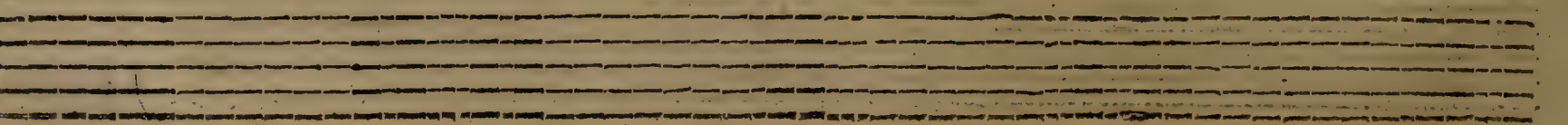
found his re - nown,

found his re - nown,

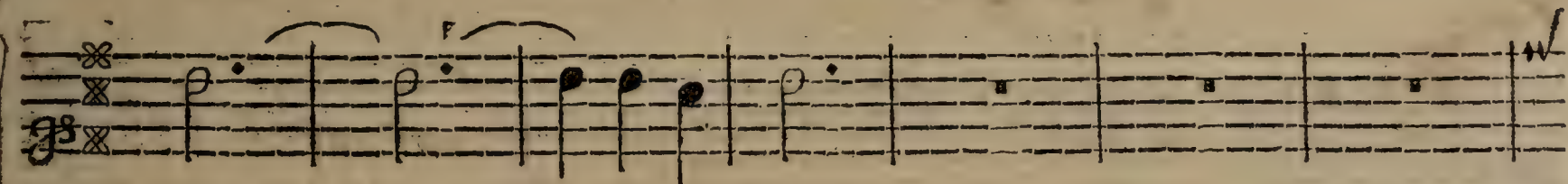
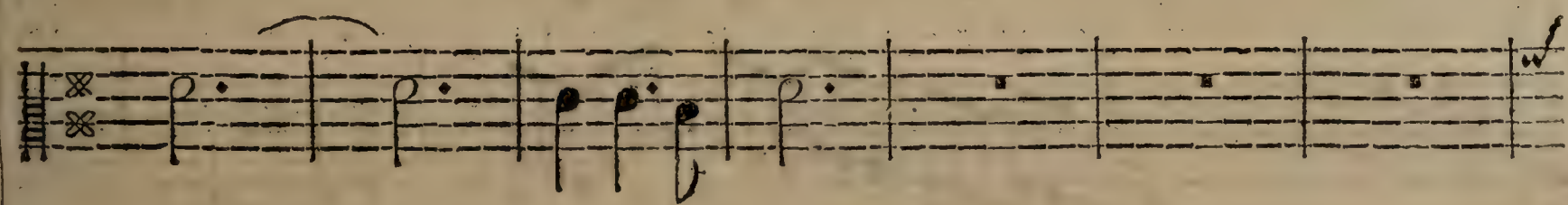
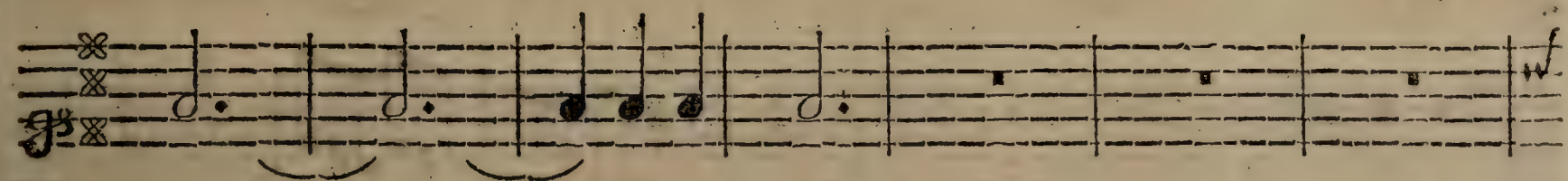
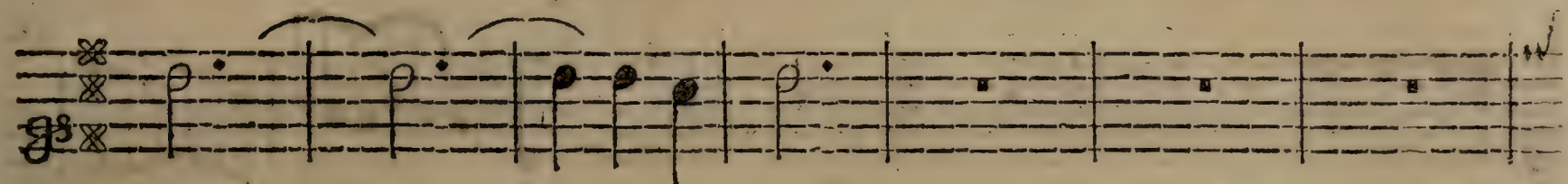
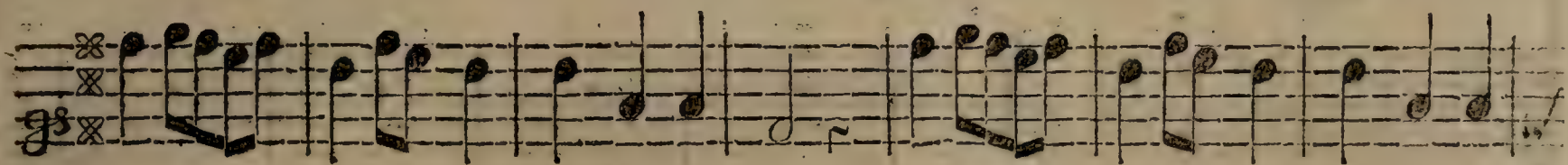
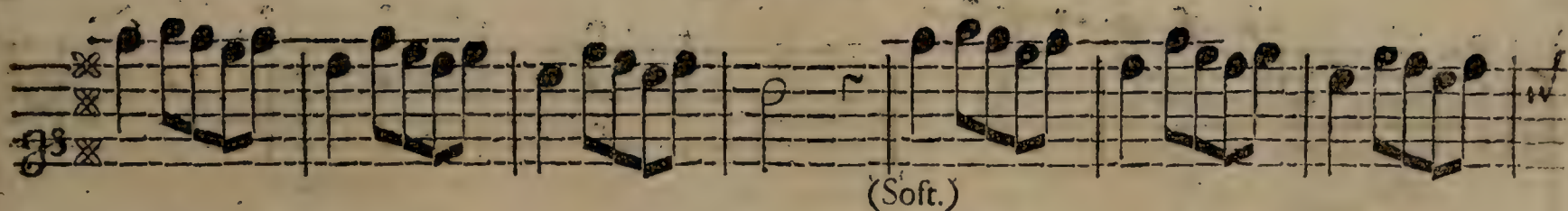


found his re - nown,

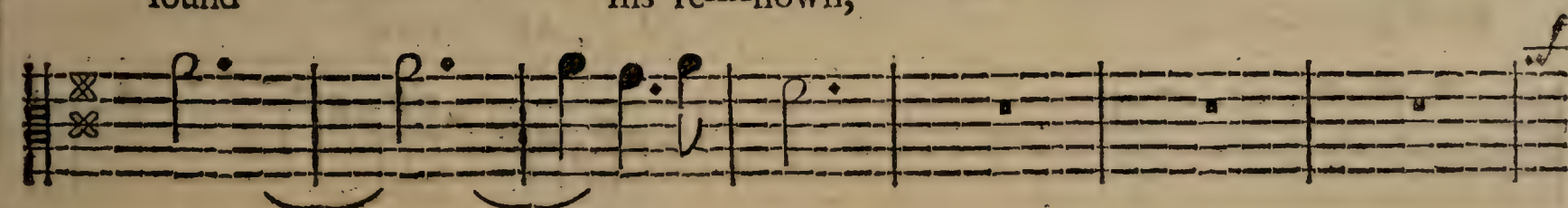
fownd his re - nown,



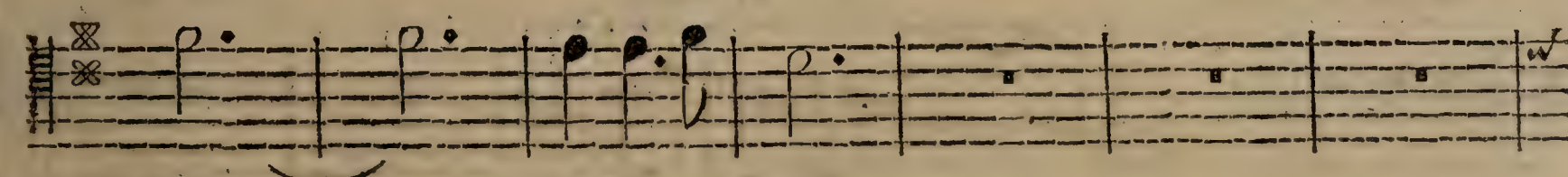




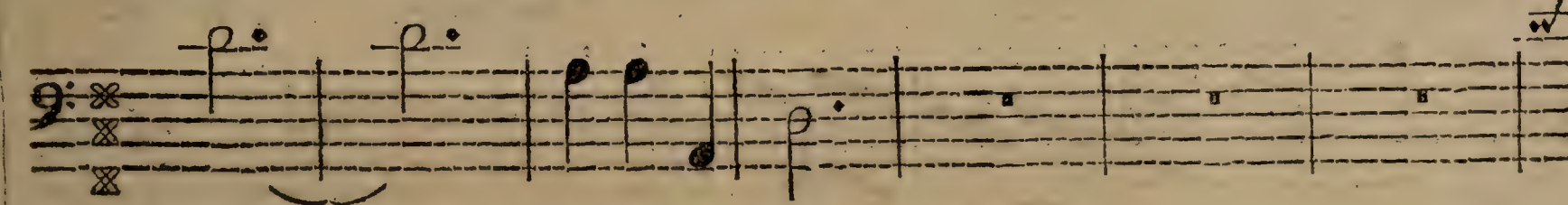
found his re---nown,



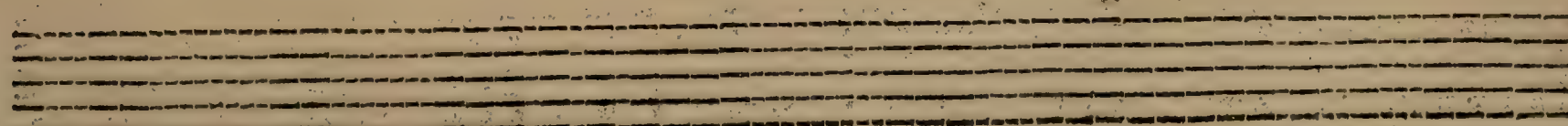
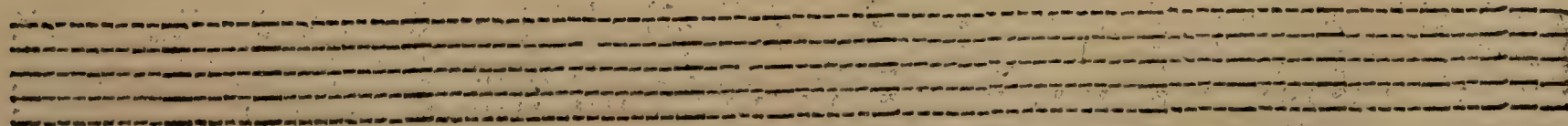
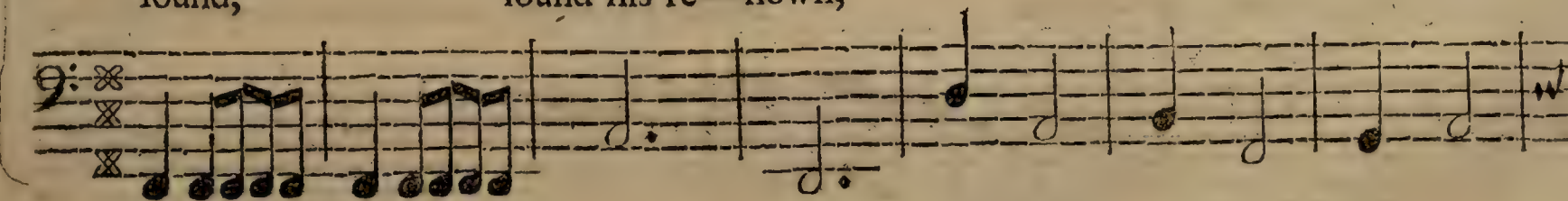
found his re---nown,



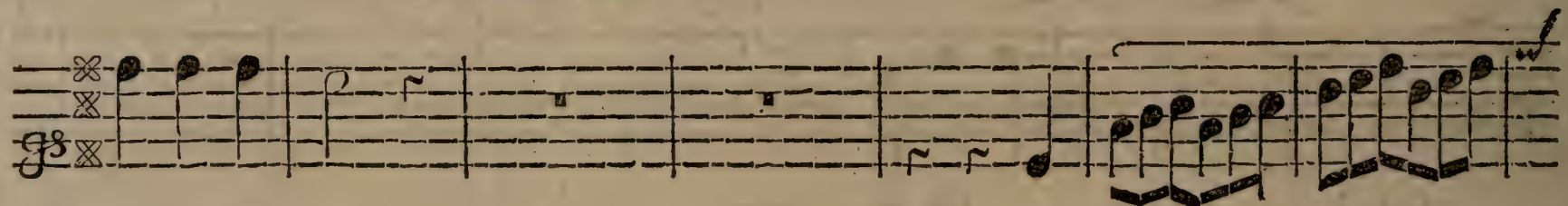
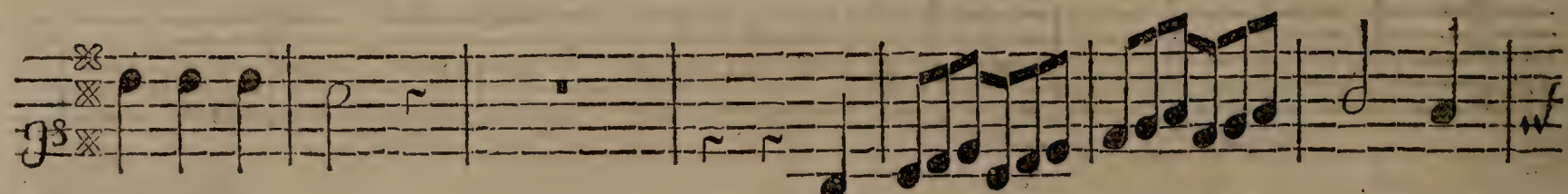
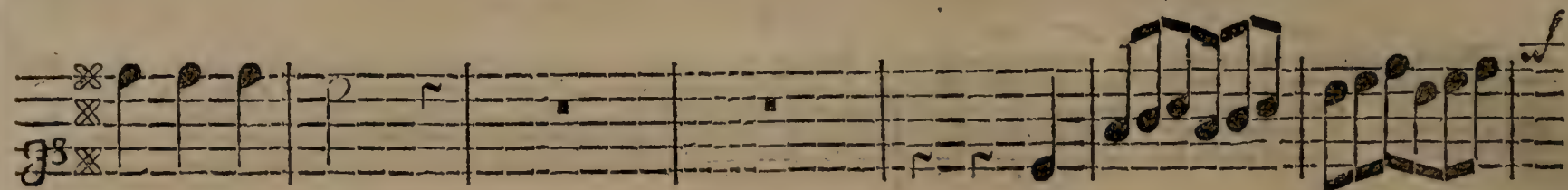
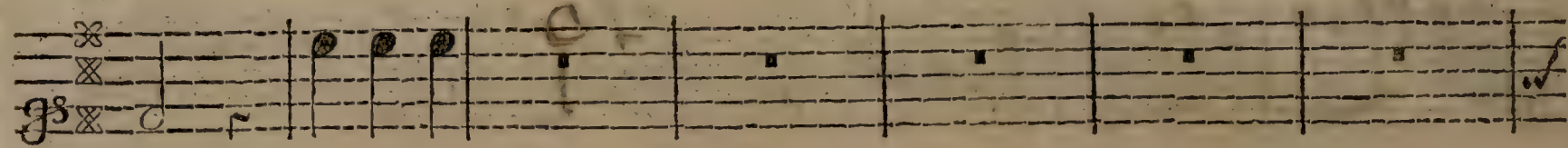
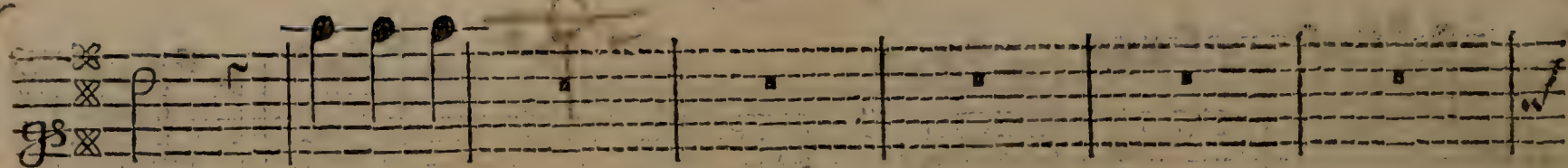
found, found his re---nown,



found, found his re---nown,

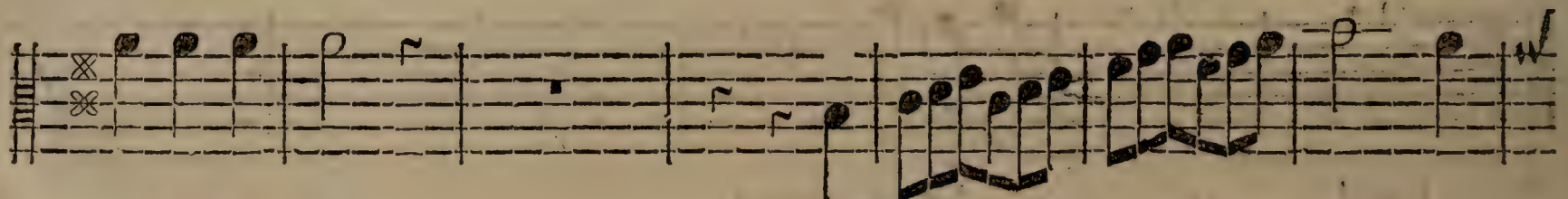






found his re—nown,

ad—vance,



found his re—nown,

ad—vance

his



found his re—nown, ad—vance

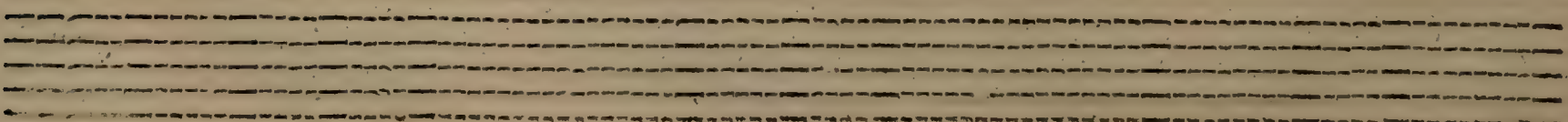
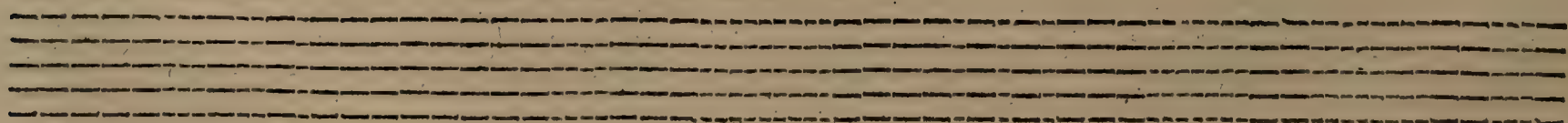
his Crown:

ad—

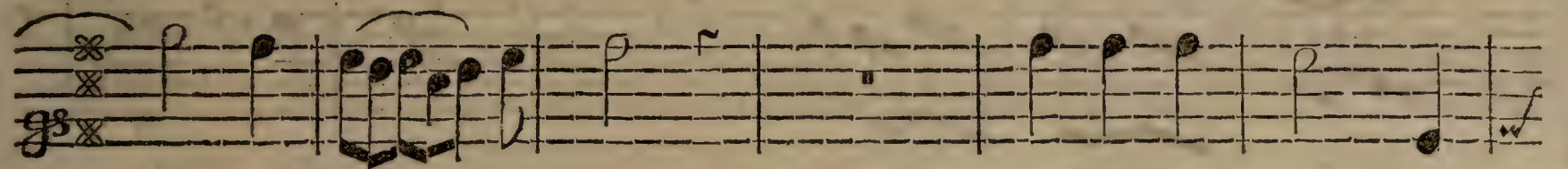
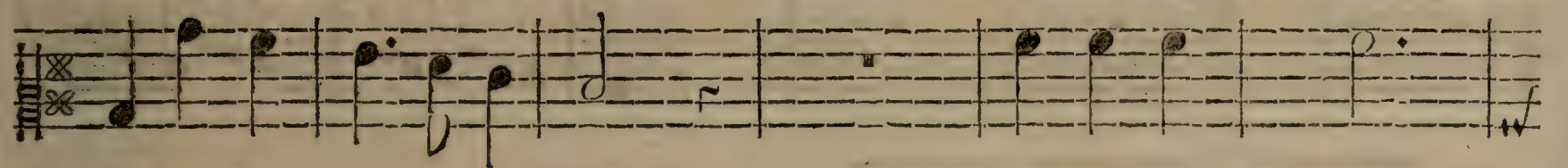
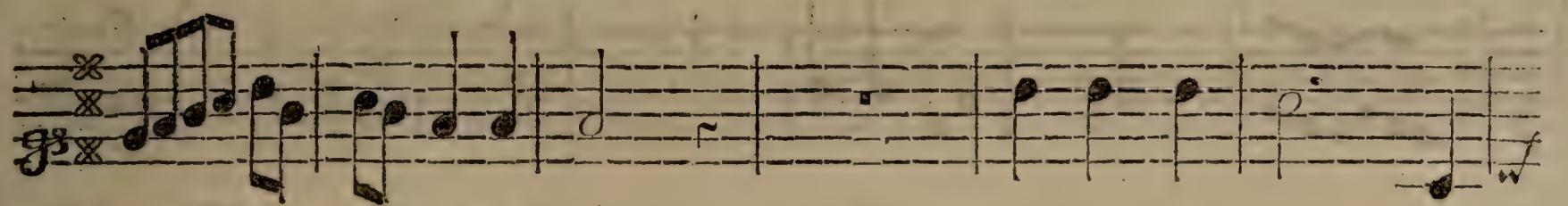
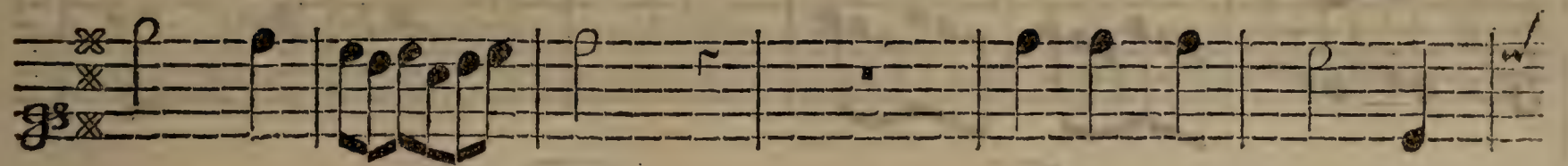


found his re—nown, ad—vance

his Crown: found, found his re—nown, ad—

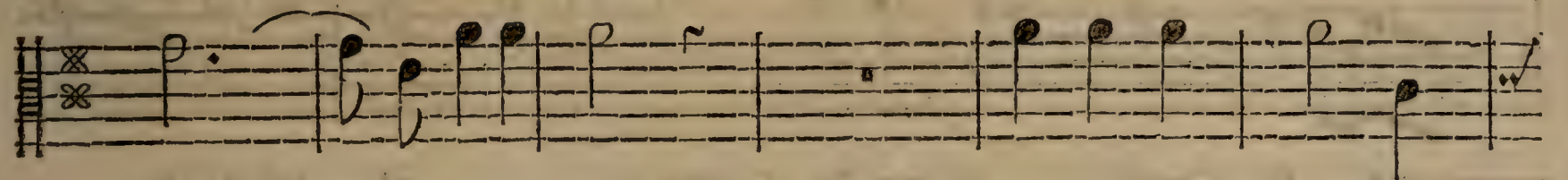






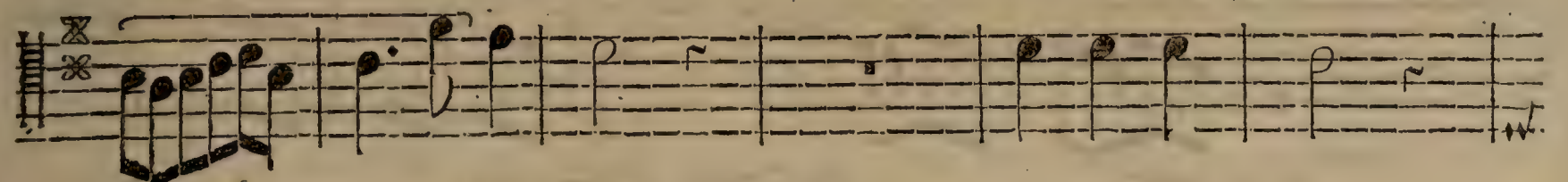
ad—vance his Crown:

found his re—nown, ad—



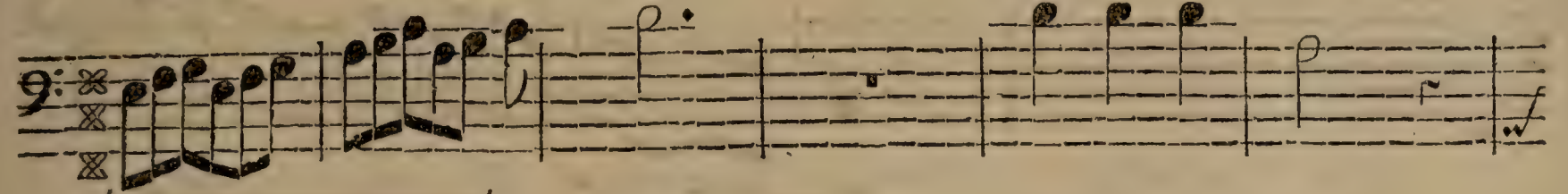
Crown, ad-vance his Crown:

found his re—nown, ad—



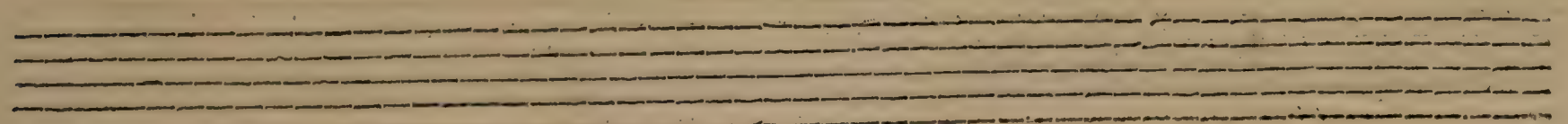
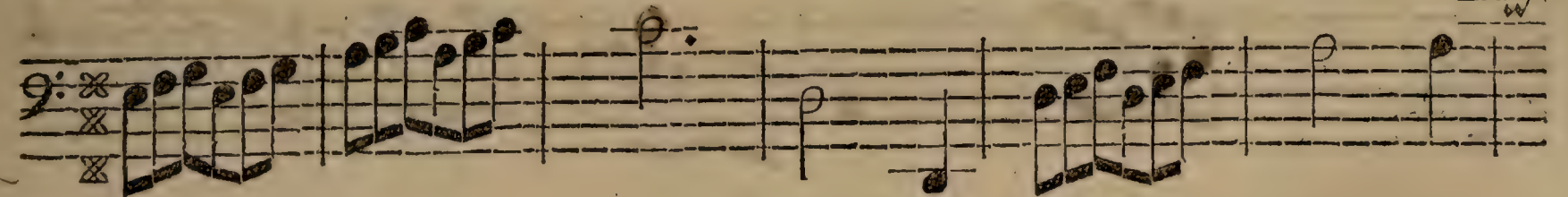
vance his Crown:

found his re—nown,

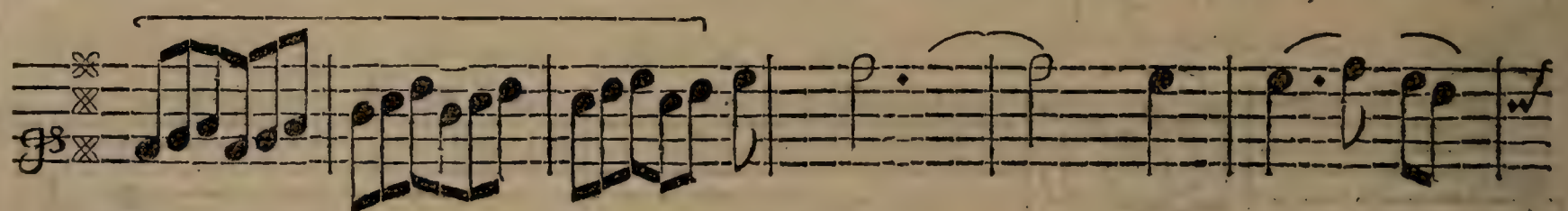
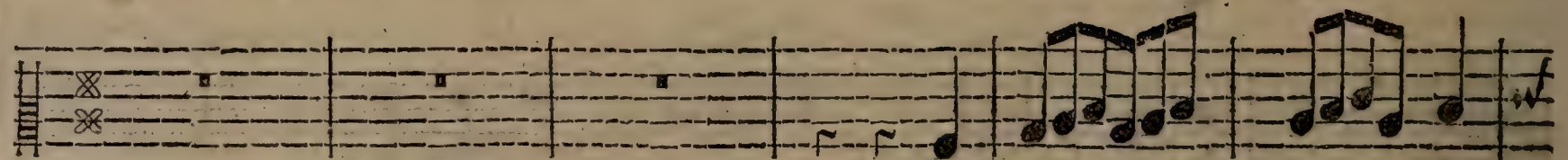
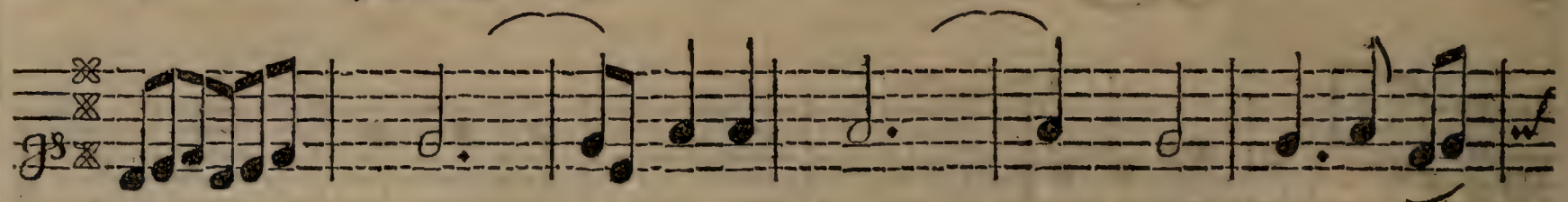
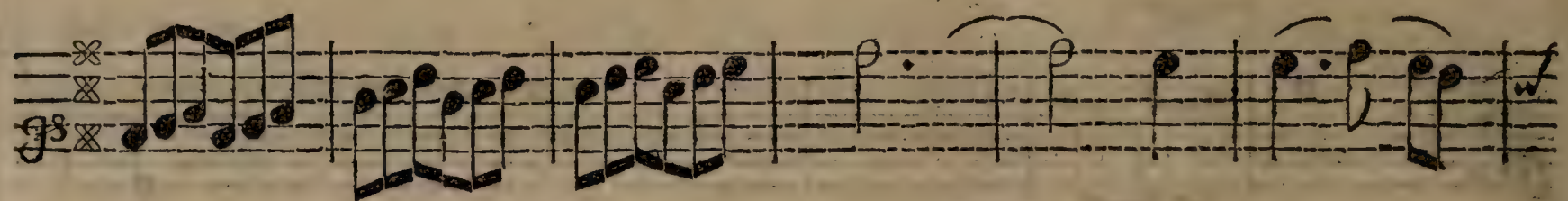
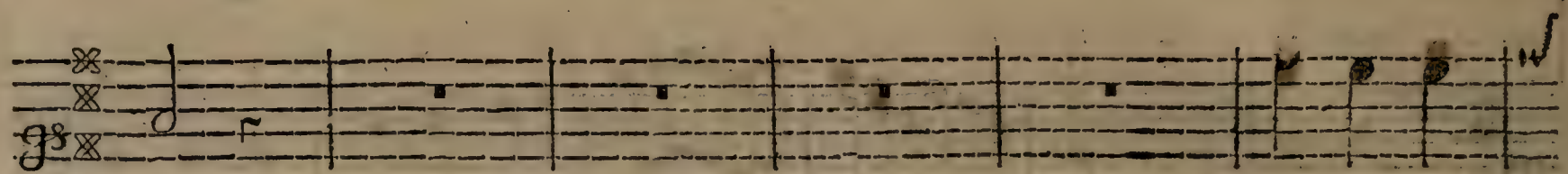
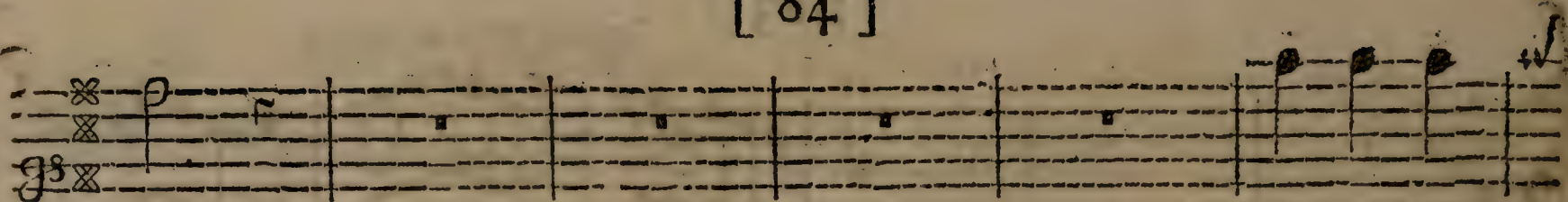


vance his Crown:

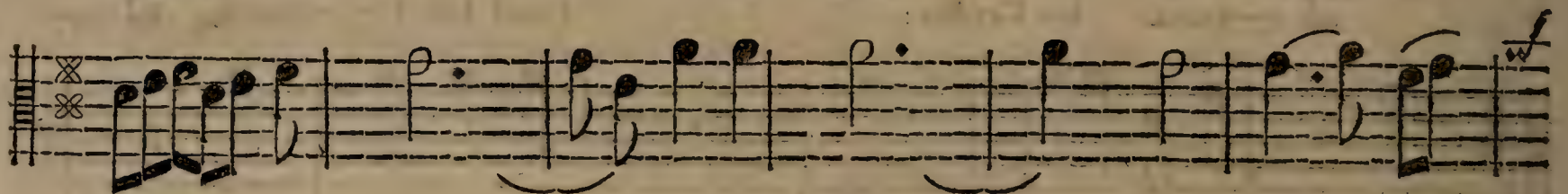
found his re—-nown,



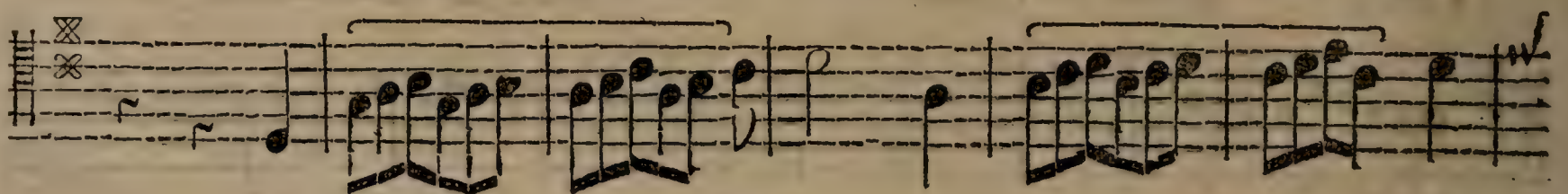




—vance — his Crown, ad — vance his



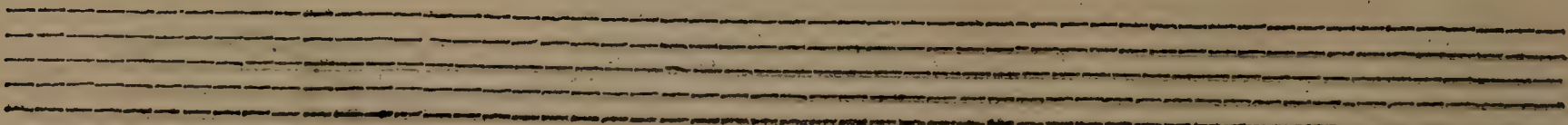
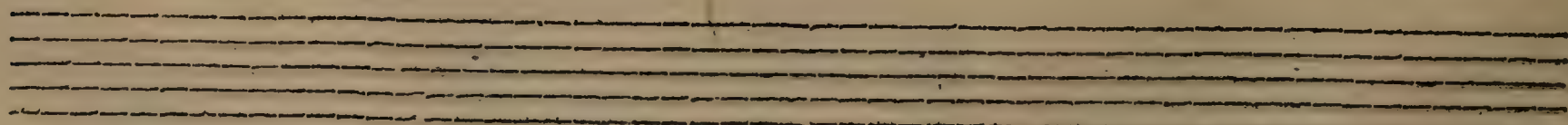
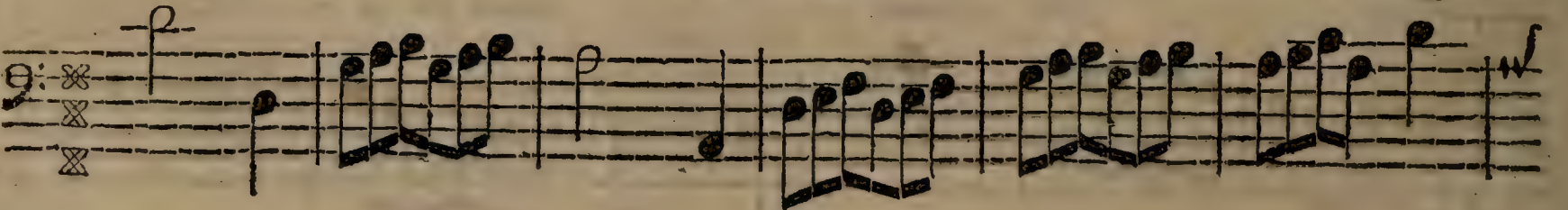
—vance his Crown, advance his Crown, ad — vance his



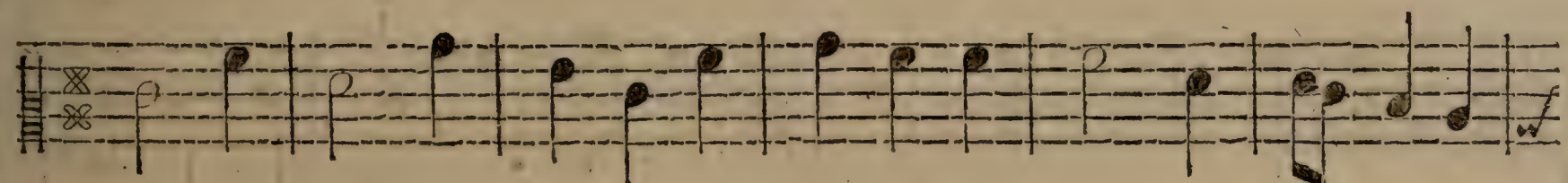
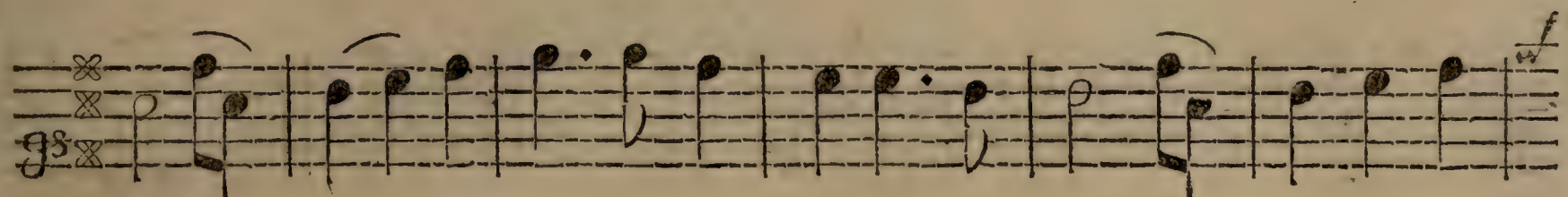
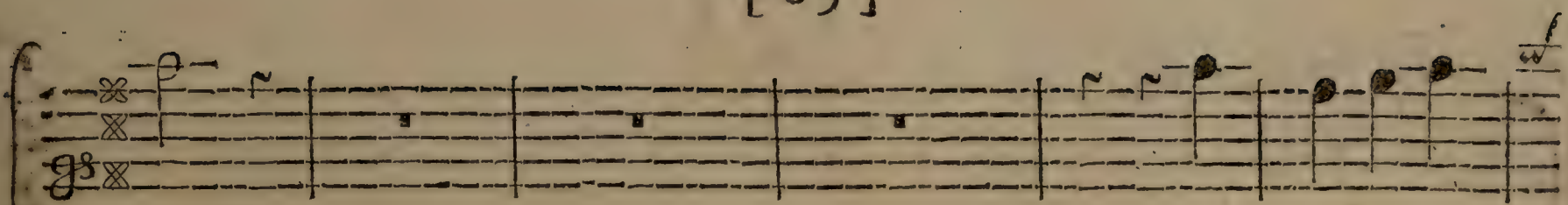
ad — vance his Crown, ad — vance his



ad — vance his



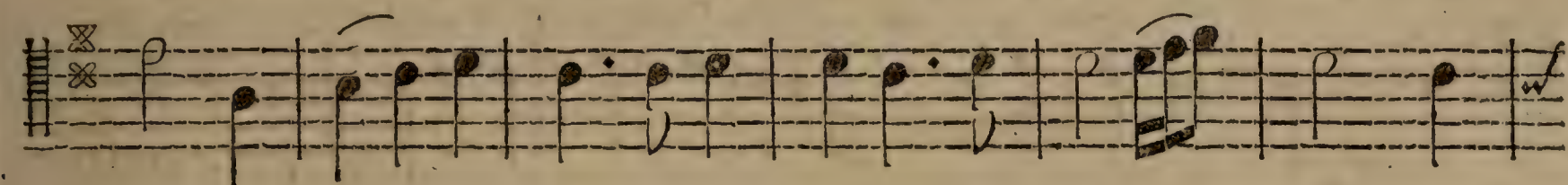




Crown, a—bove all Monarchs, that e'er blest the Earth: a—bove all



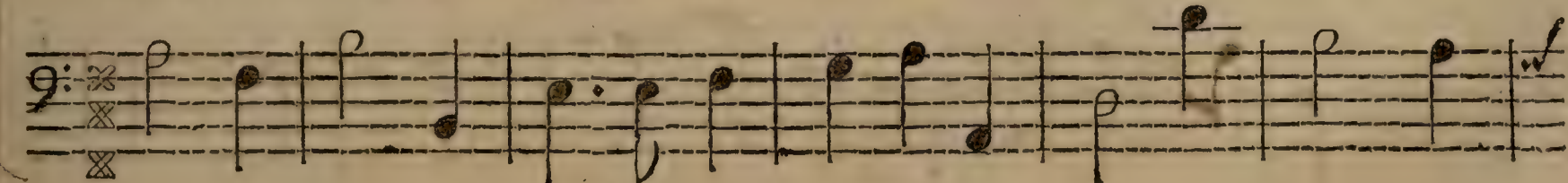
Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all



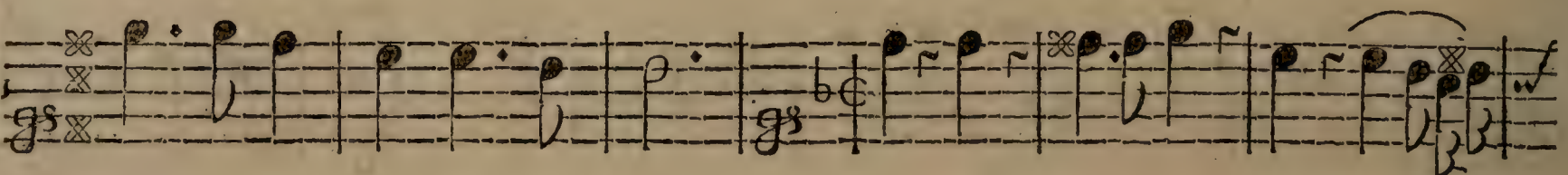
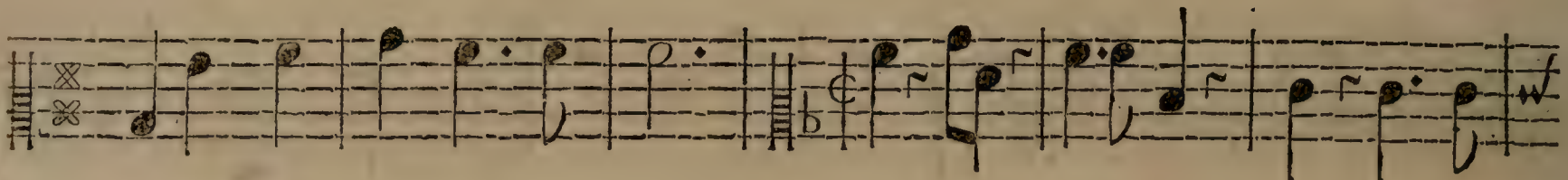
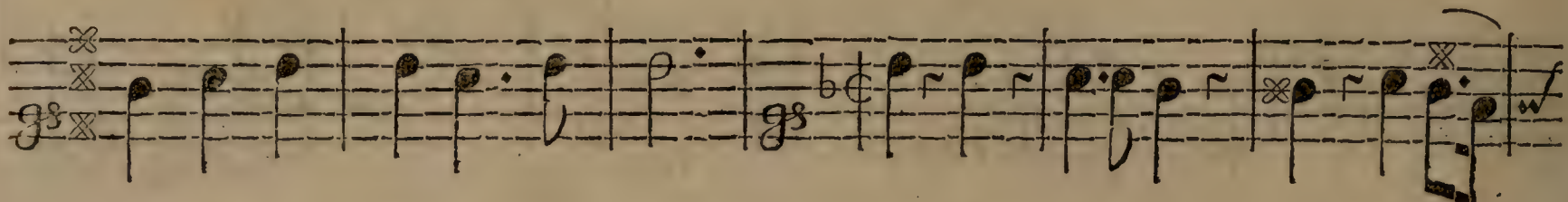
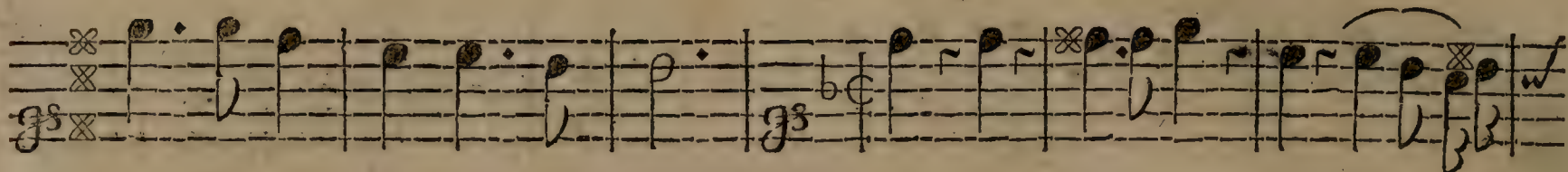
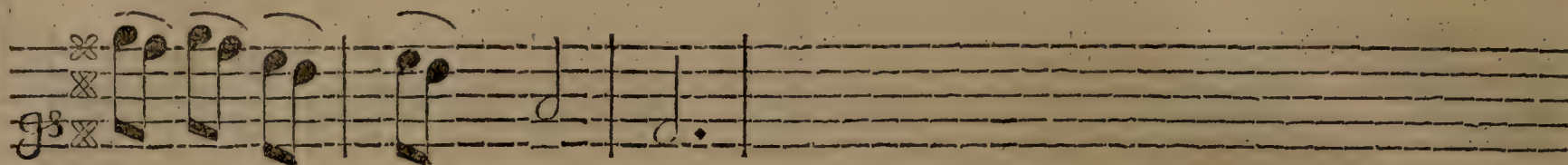
Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all



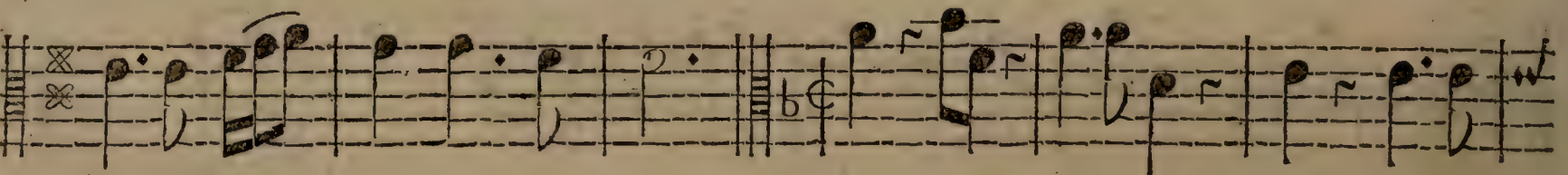
Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all



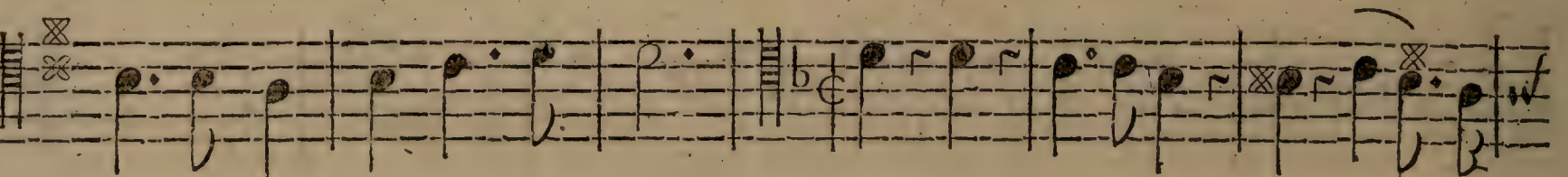




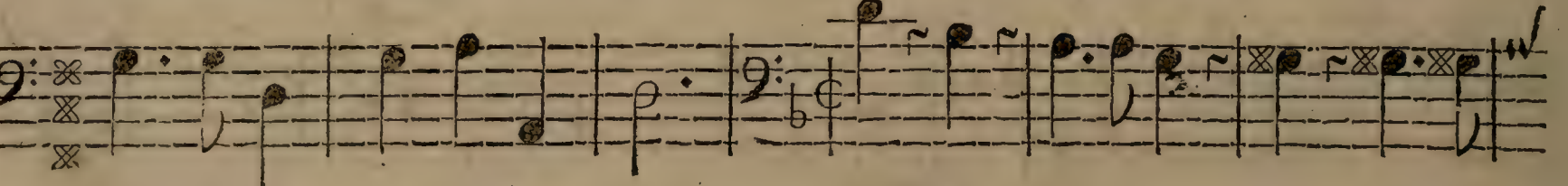
Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred



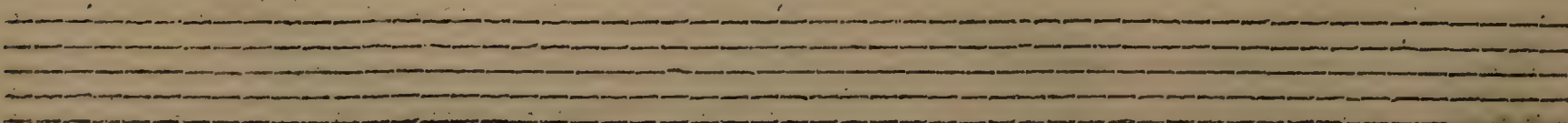
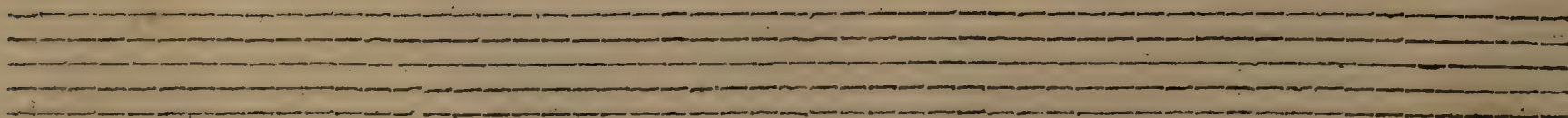
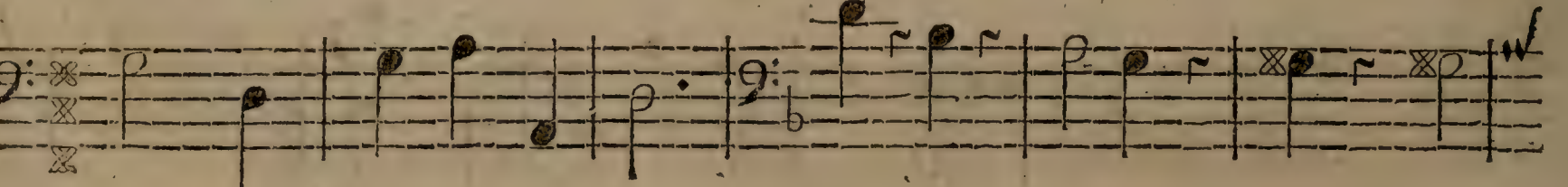
Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred



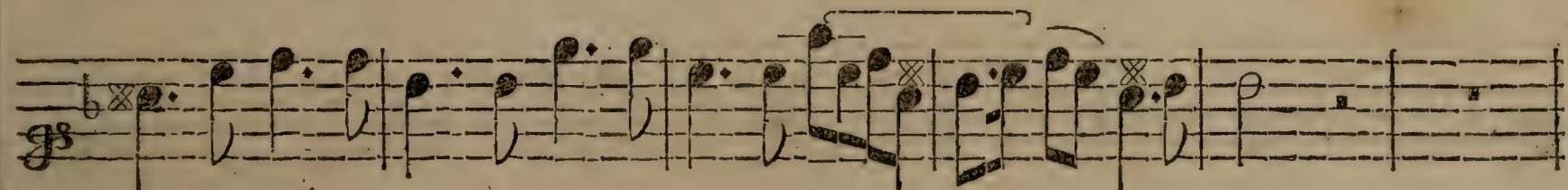
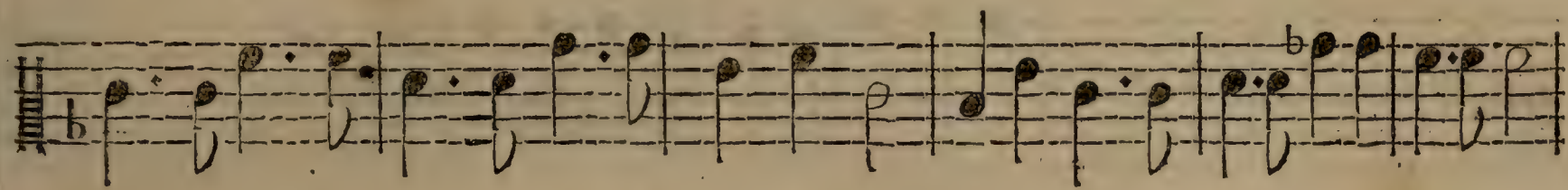
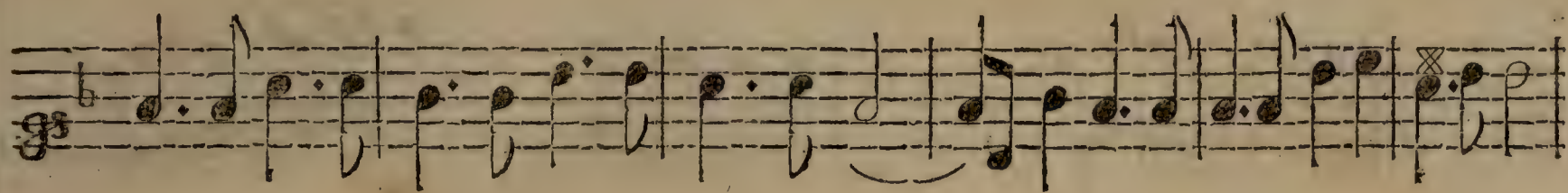
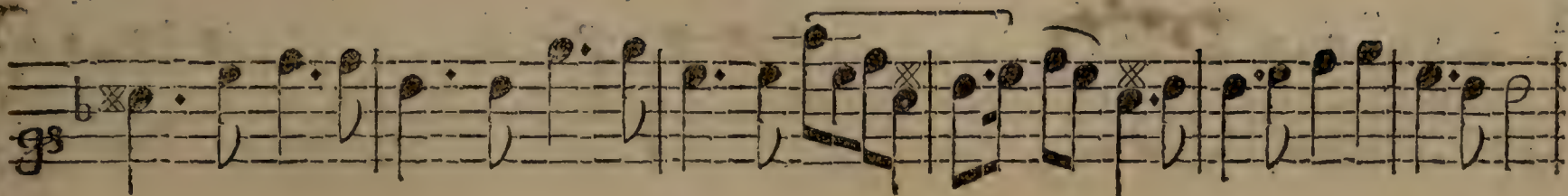
Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred



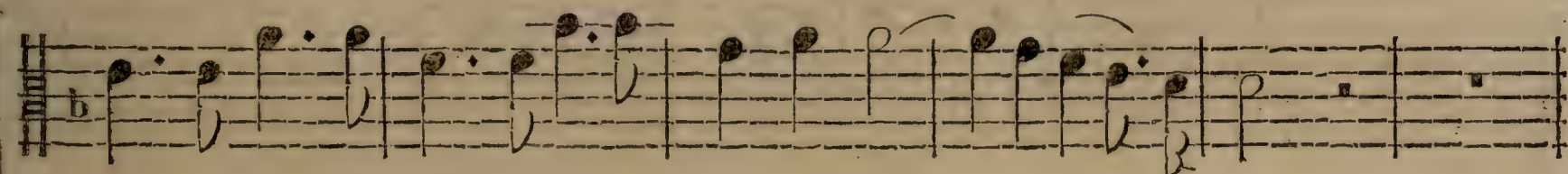
Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred



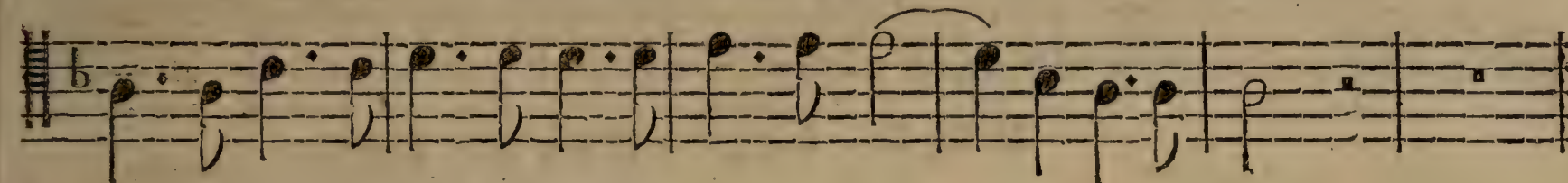




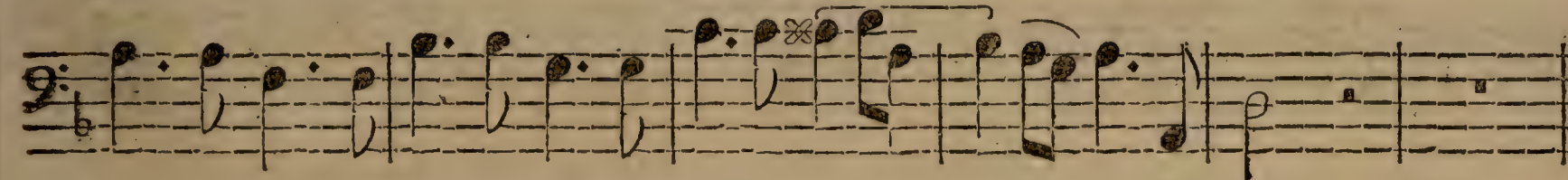
Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.



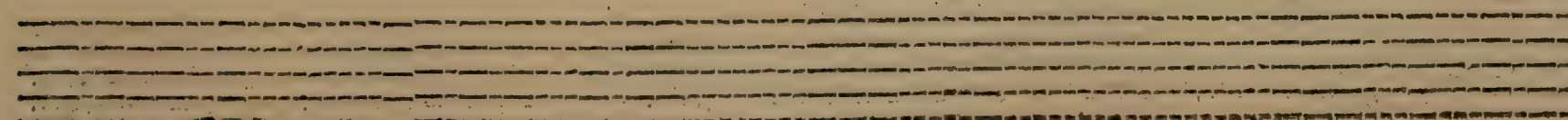
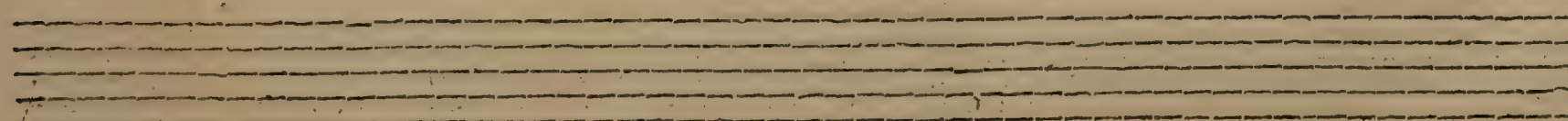
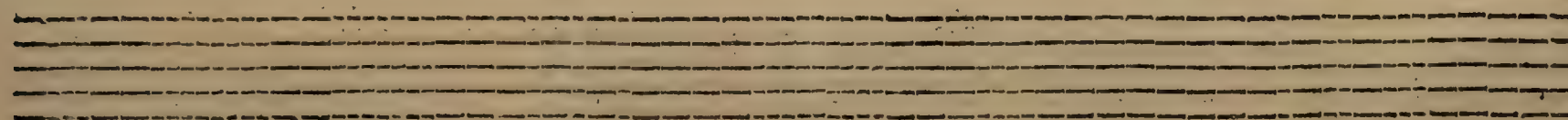
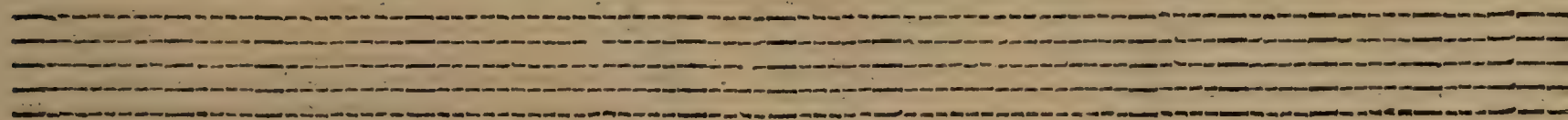
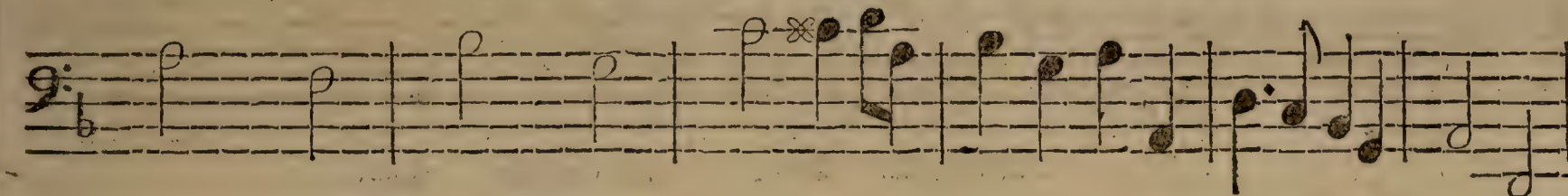
Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.



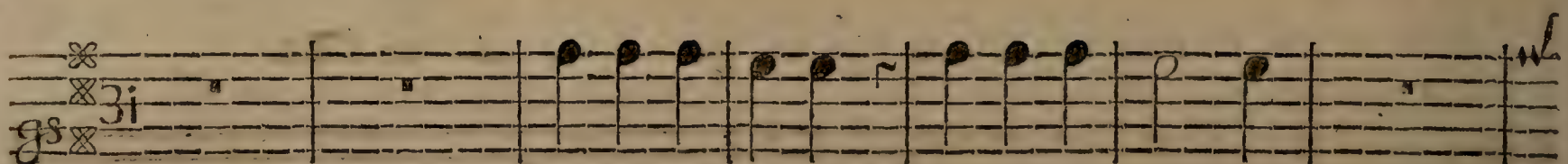
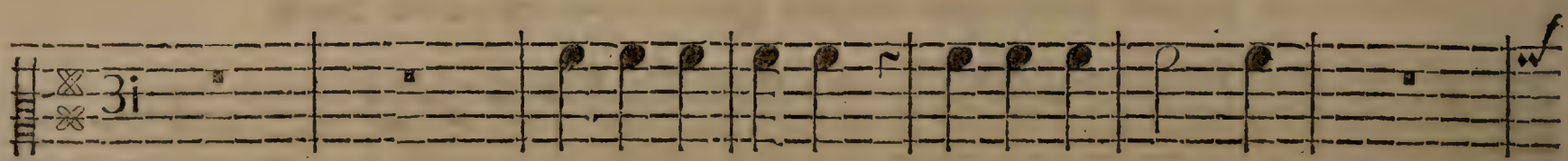
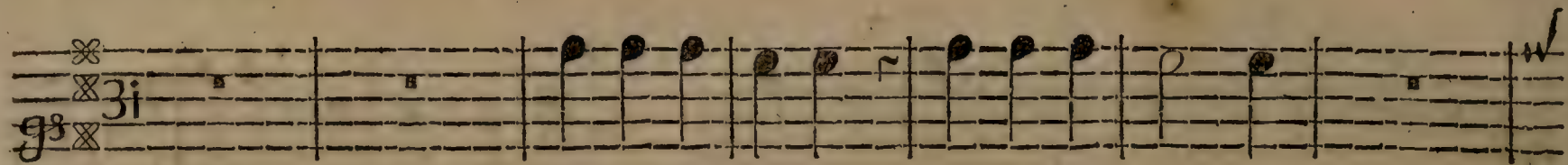
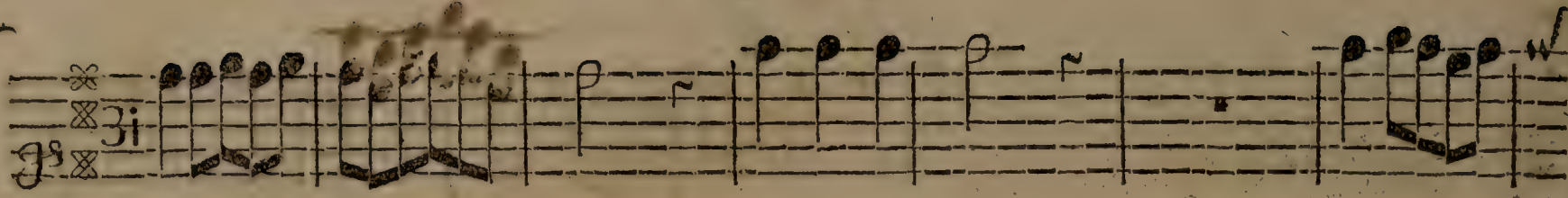
Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.



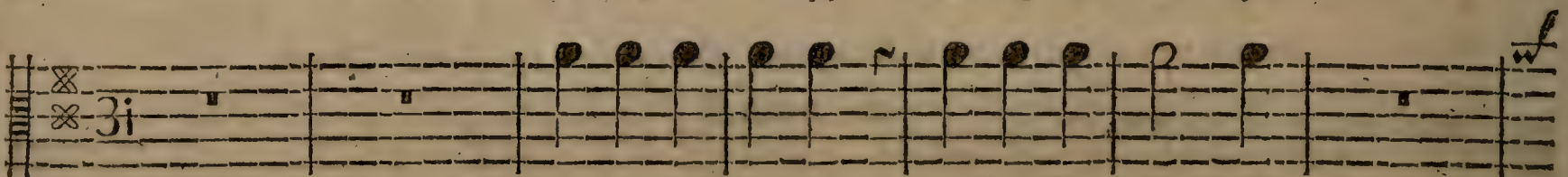
Fame, embalm his name with Honour here, and glo — — — ry af-ter Death.



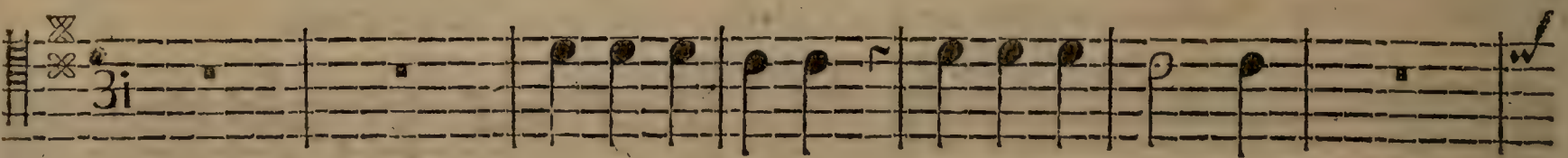




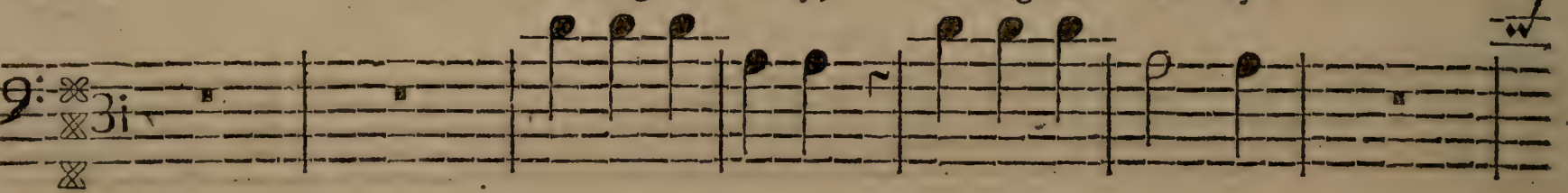
All sing his story, all sing his sto-ry:



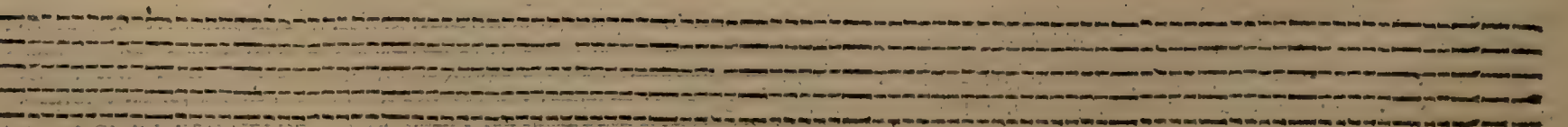
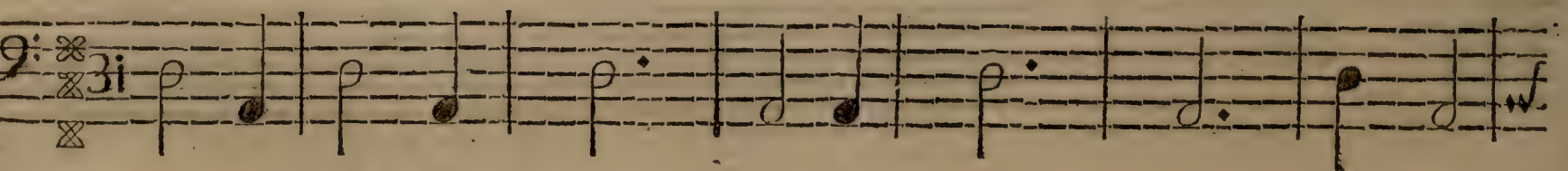
All sing his story, all sing his sto-ry:



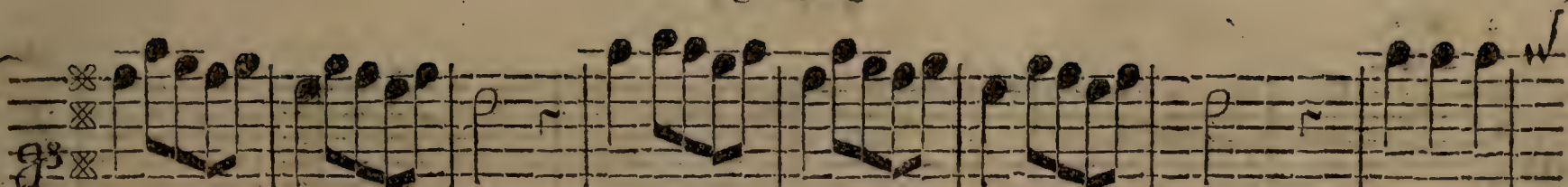
All sing his story, all sing his sto-ry:



All sing his story, all sing his sto-ry:



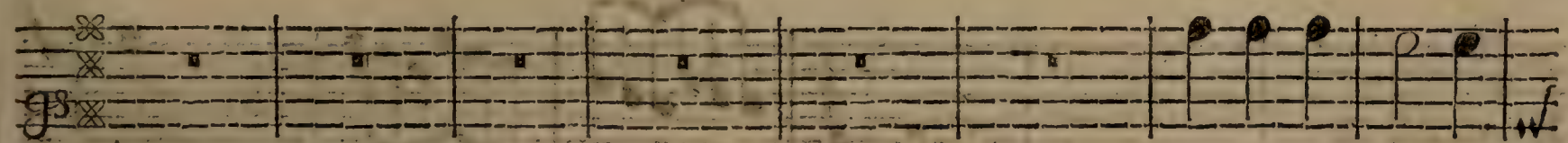




(Soft.)



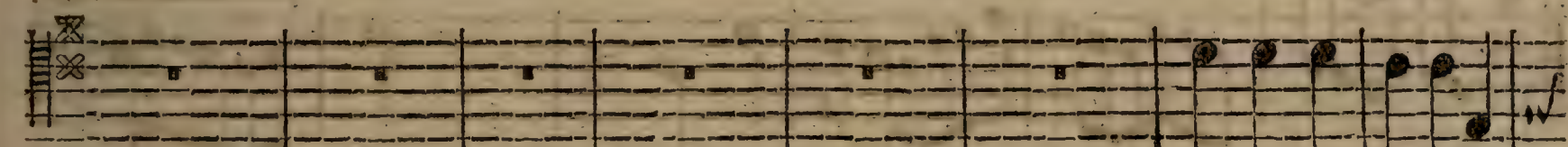
(Soft.)



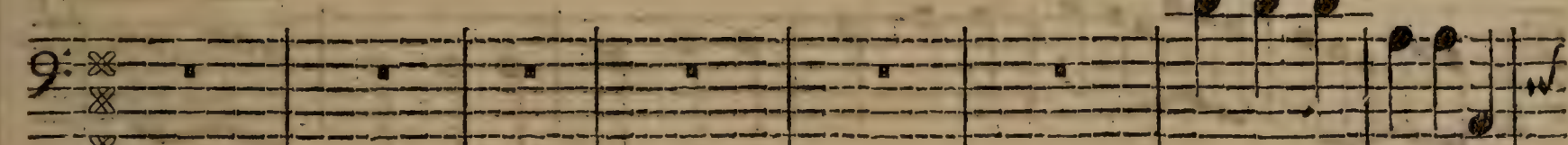
All sing his sto-ry,



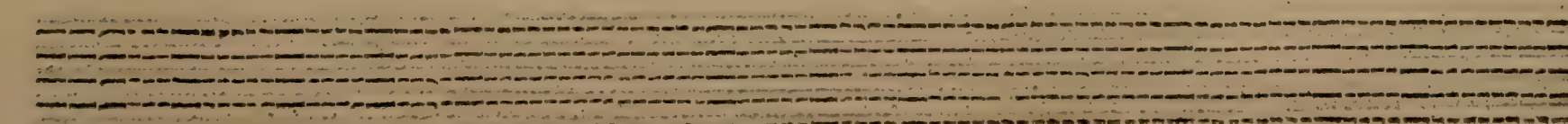
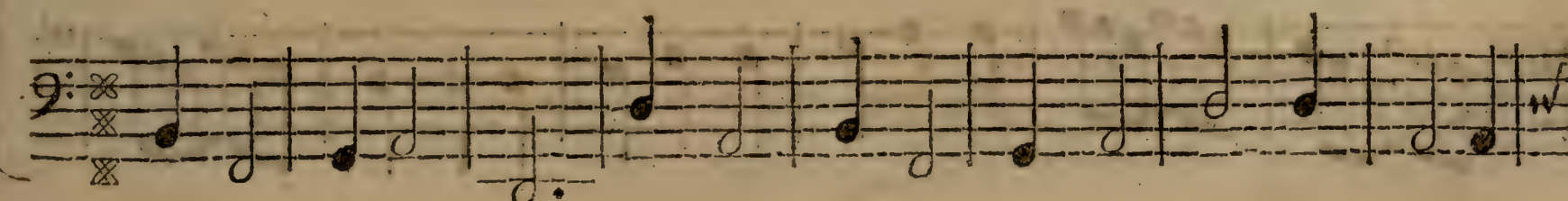
All sing his sto-ry,



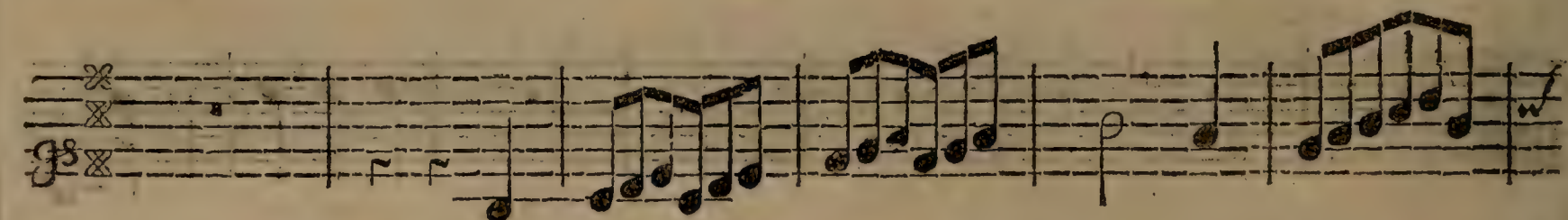
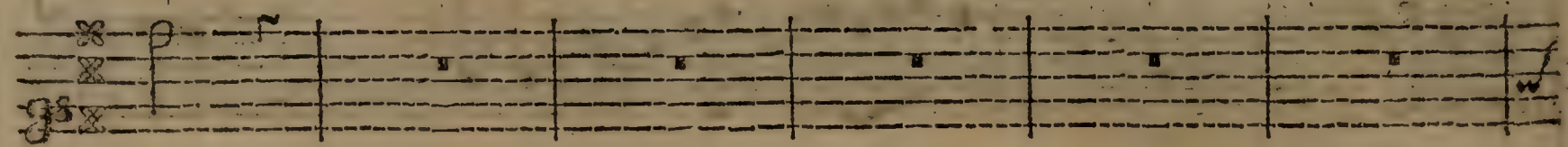
All sing his story, Raise,



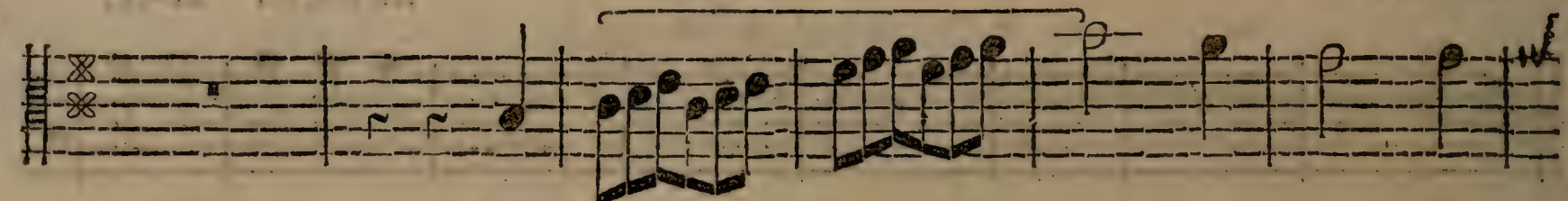
All sing his story, Raise,



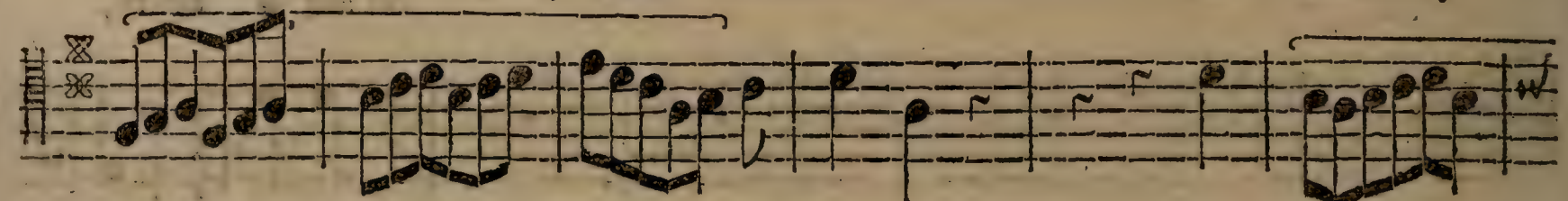




Raise, raise — his Glory ; raise,



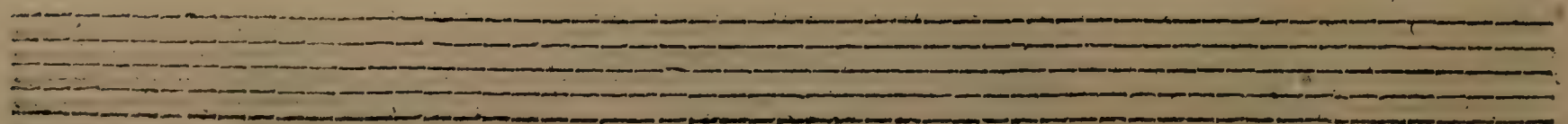
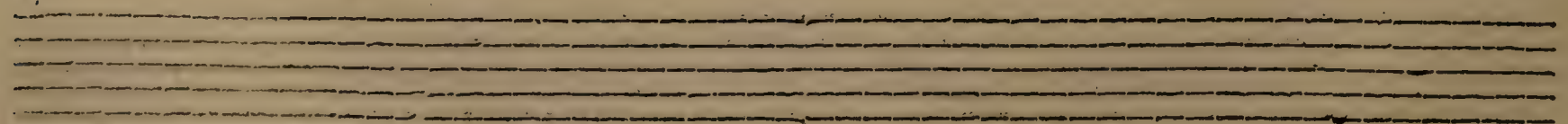
Raise, raise — his Glo — ry



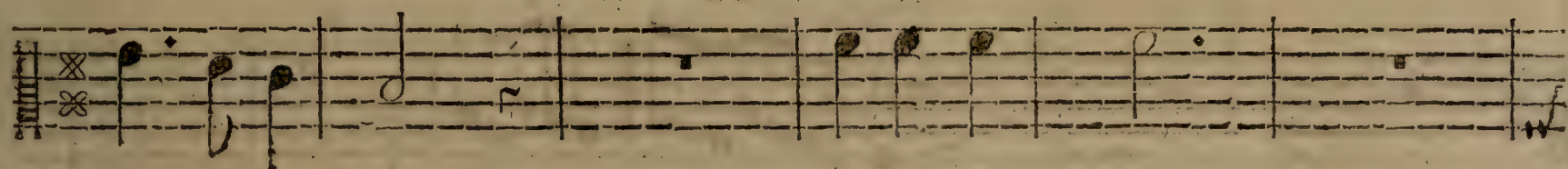
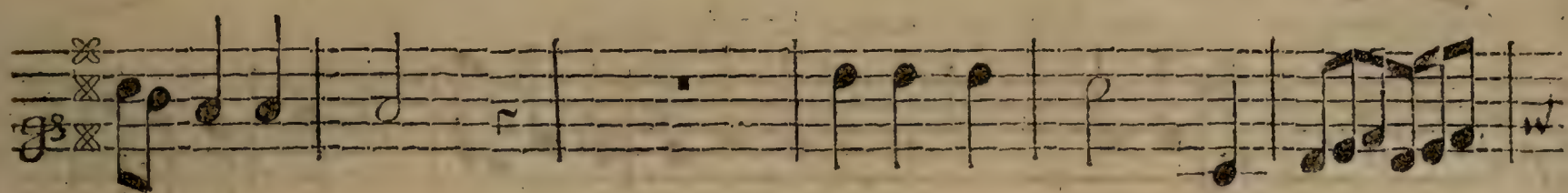
raise — his Glory raise, raise



raise — his Glory, all, all sing his sto — ry ; raise, raise

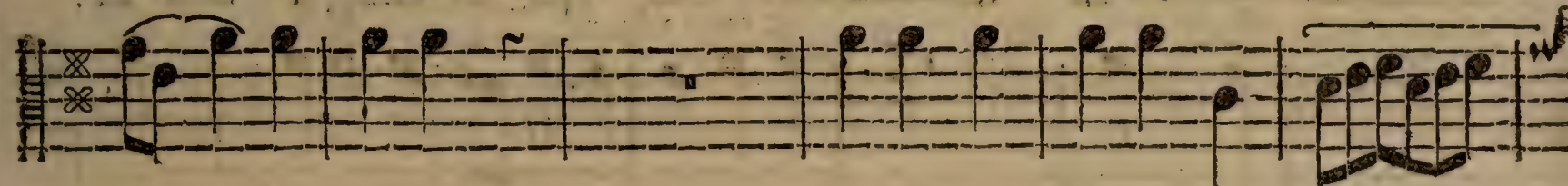






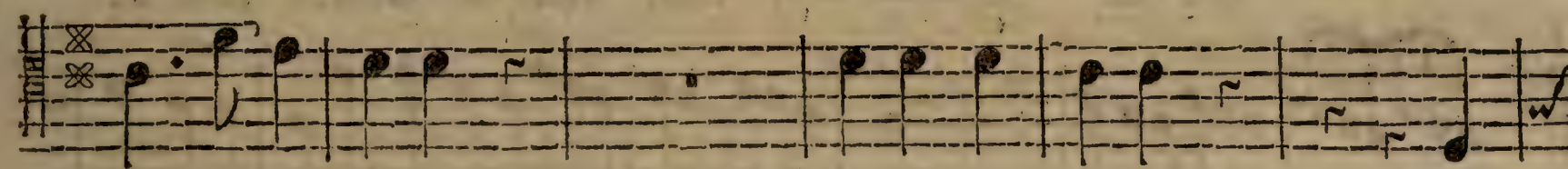
raise his Glo-ry;

all sing his sto-ry, raise, raise



raise his Glo-ry;

all sing his sto-ry, raise,



his Glo-ry;

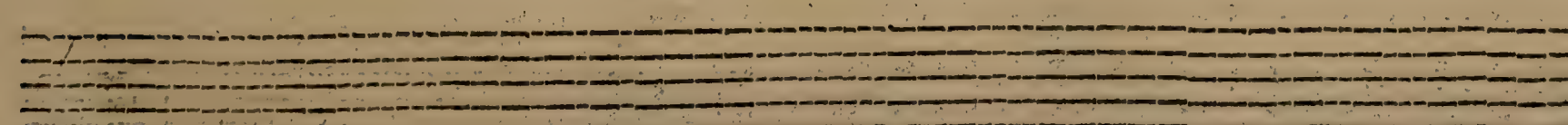
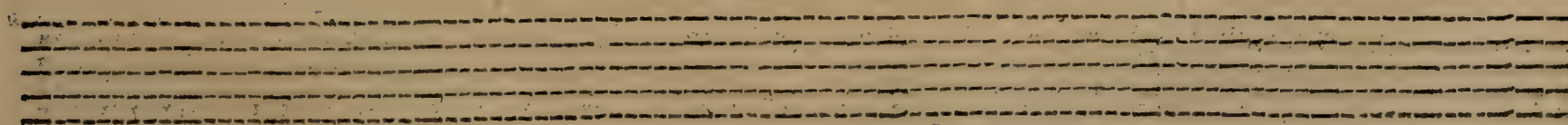
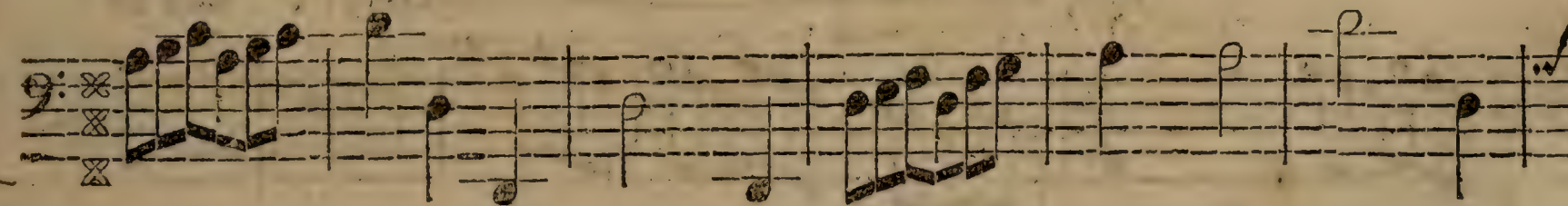
all sing his sto-ry,

raise,

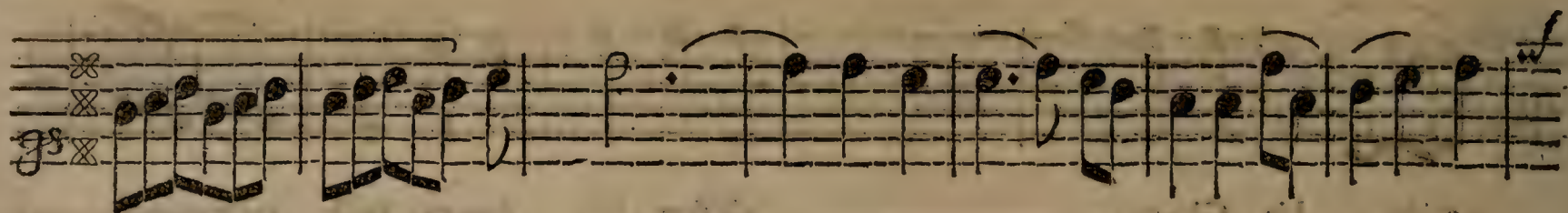
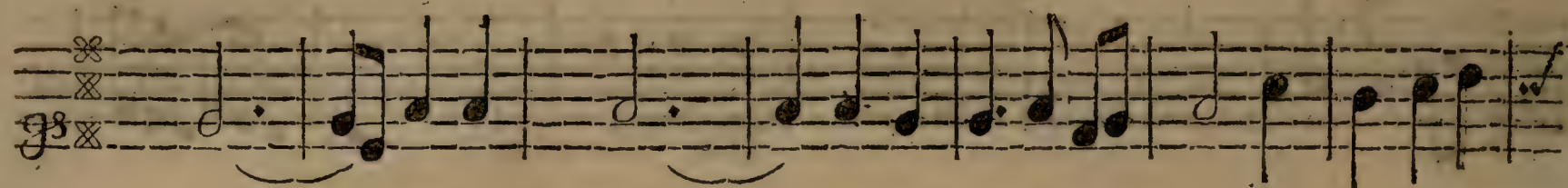
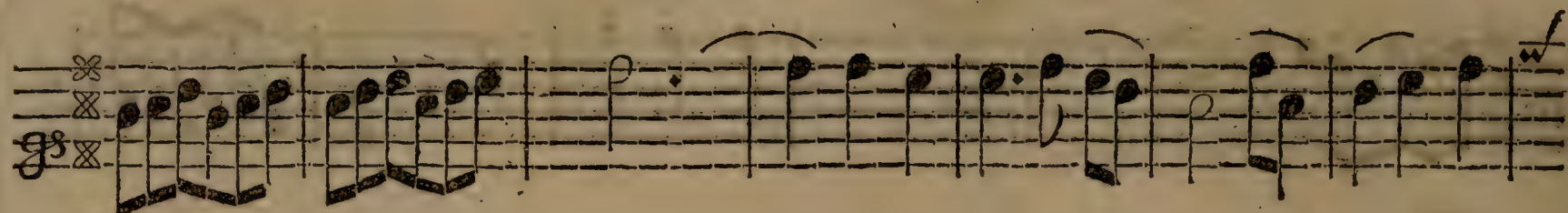
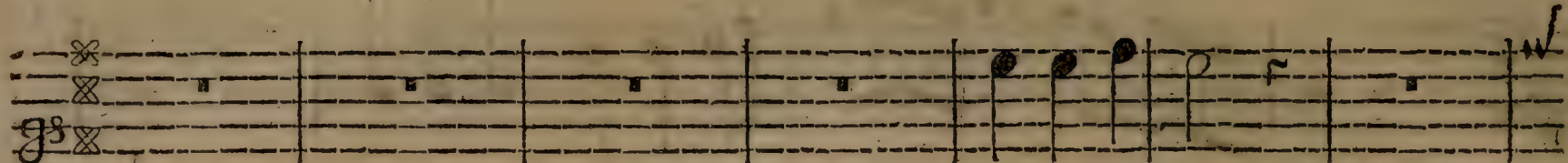


his Glo-ry;

all sing his sto-ry,



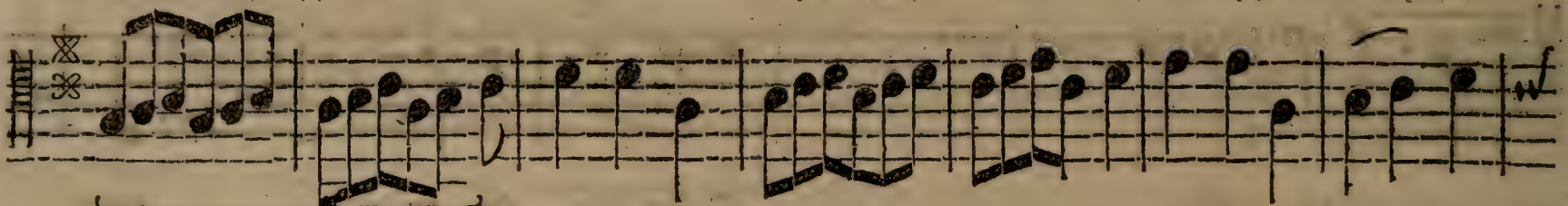




his Glo—ry; Raife, raife his Glory, a bove all



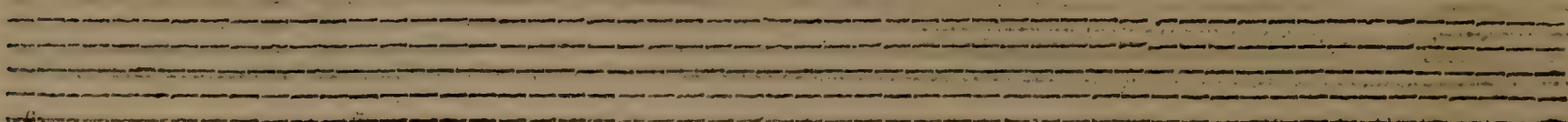
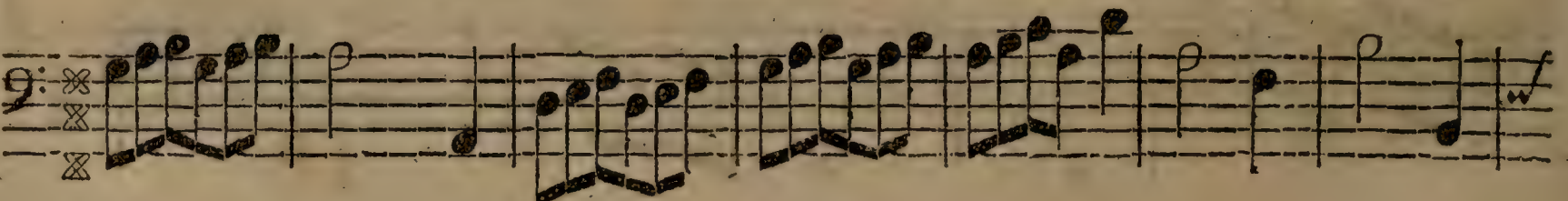
raife his Glo—ry; raife, raife his Glory, a bove all



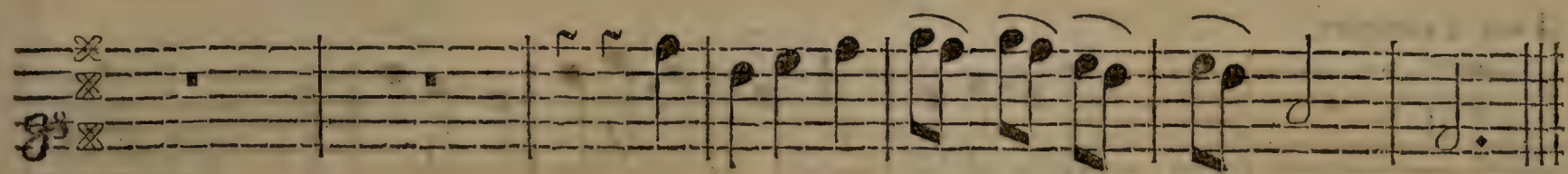
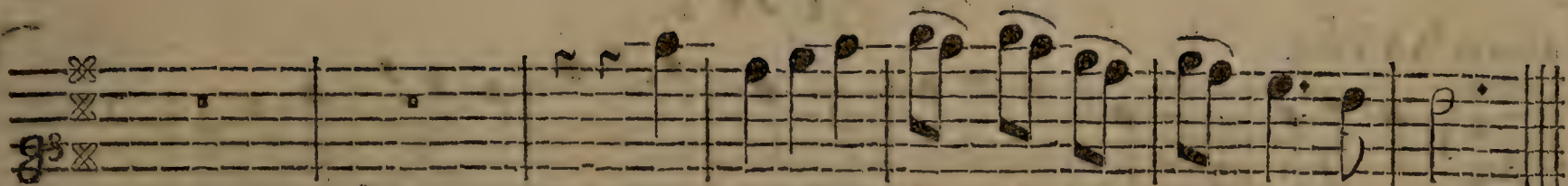
raife his Glory; raife, raife — his Glory a bove all



Raife, raife — his Glory; a bove all



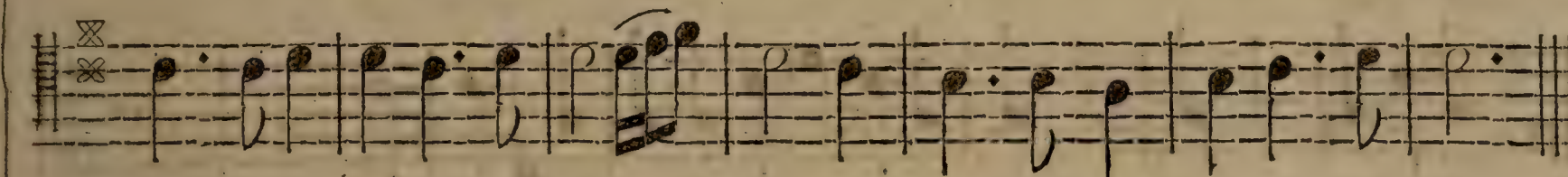




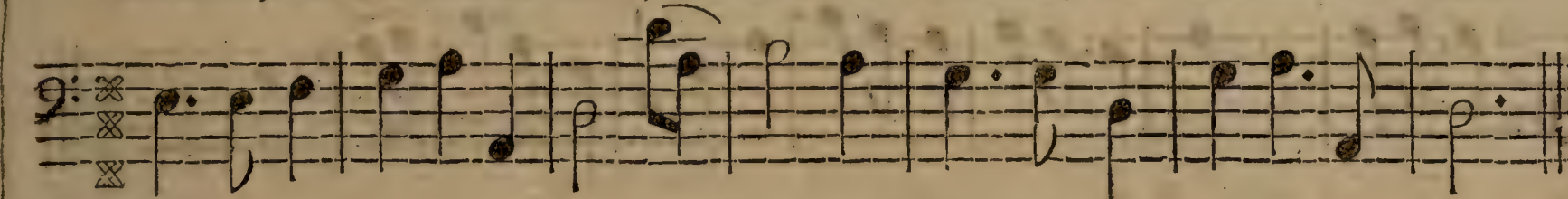
Monarchs, that e'er blest the Earth; a—bove all Monarchs, that e'er blest the Earth.



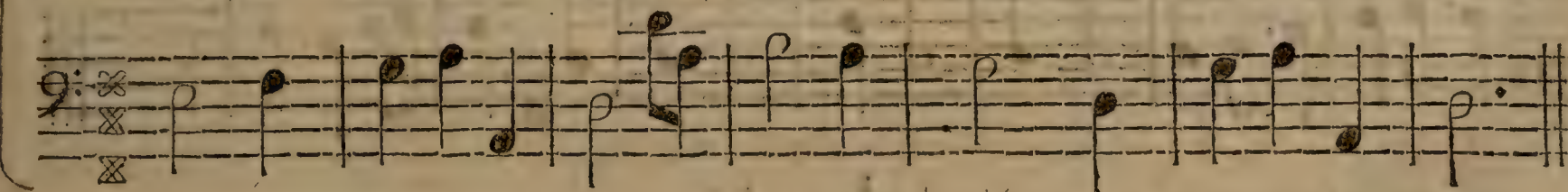
Monarchs, that e're blest the Earth; a—bove all Monarchs, that e're blest the Earth.



Monarchs, that e're blest the Earth; a—bove all Monarchs, that e're blest the Earth.

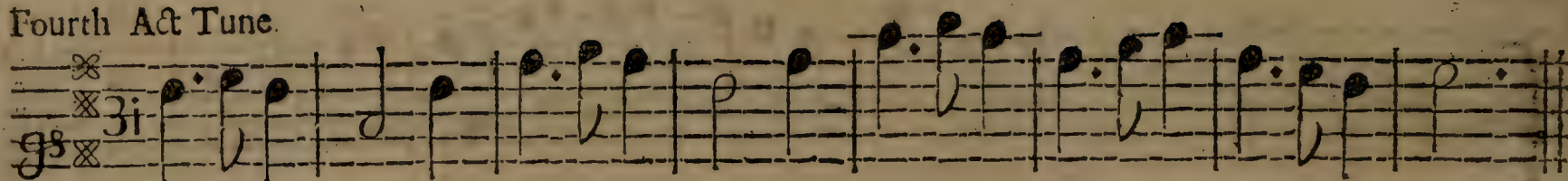


Monarchs, that e're blest the Earth; a—bove all Monarchs, that e're blest the Earth.

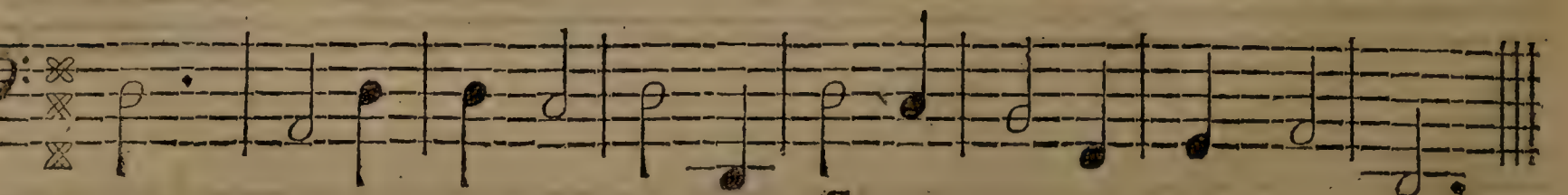
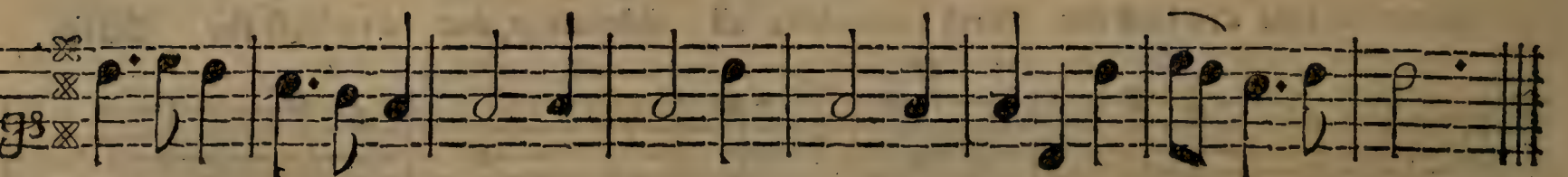
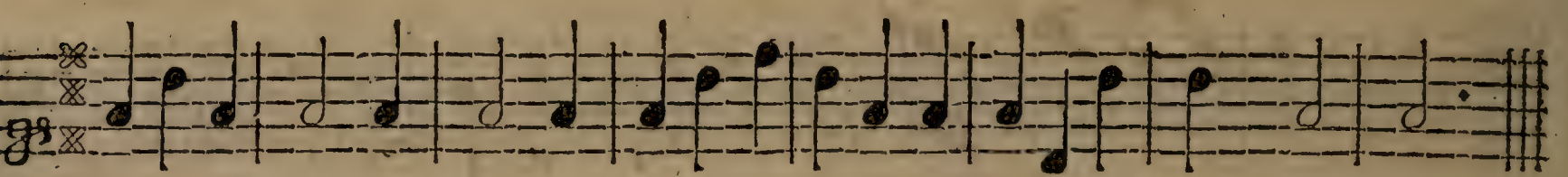
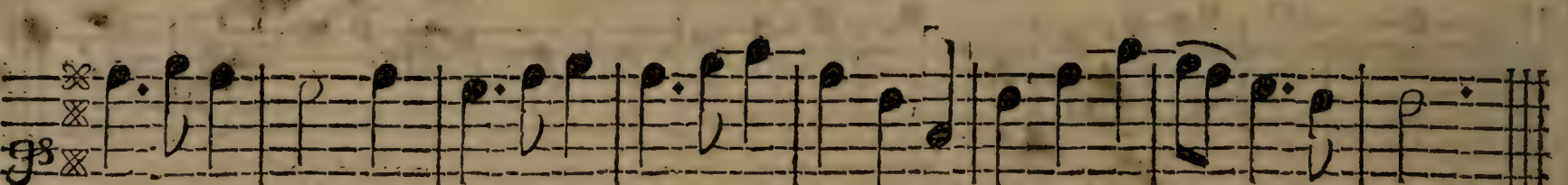
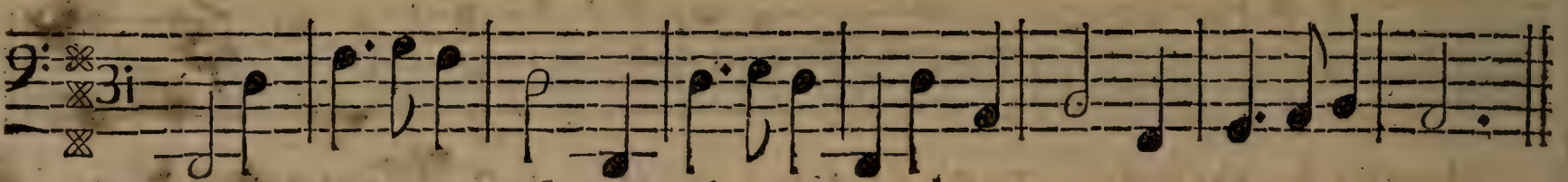
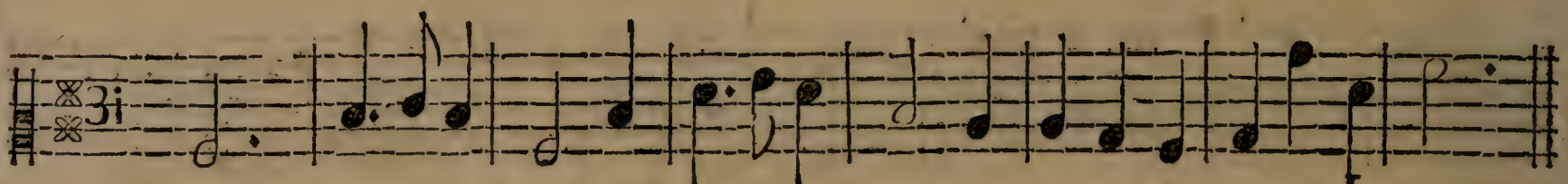
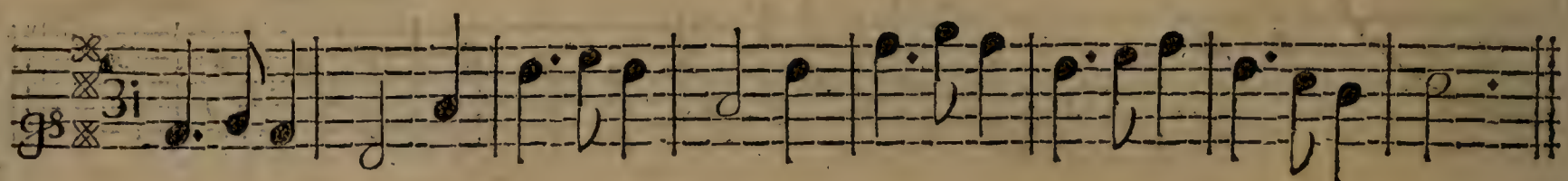
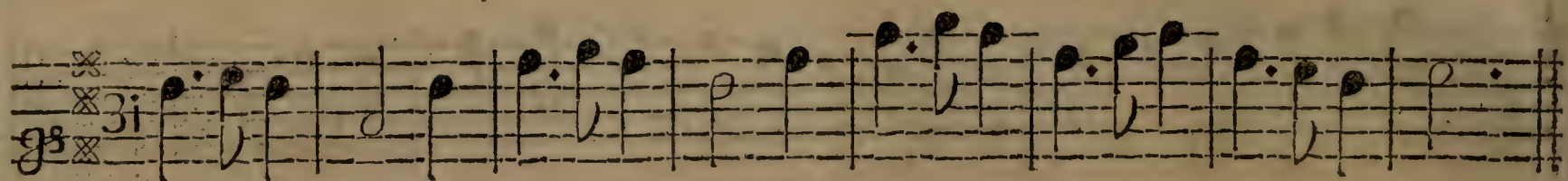
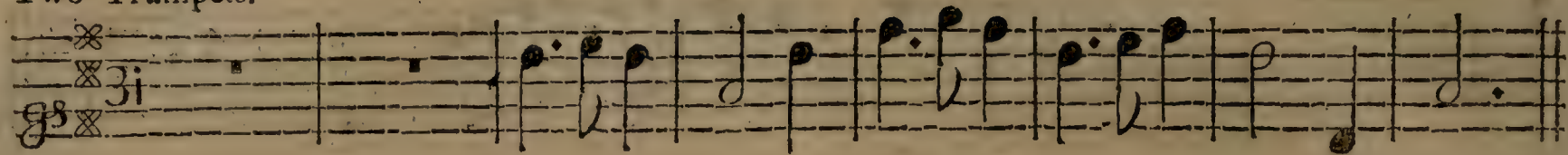




Fourth Act Tune.



Two Trumpets.





Country Dance, in the Fifth Act.

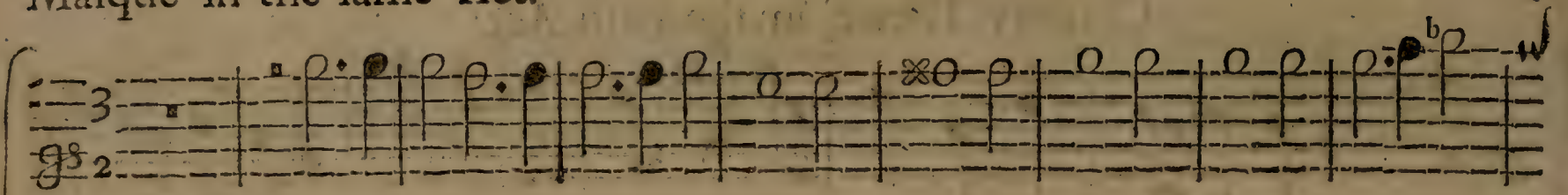
The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff begins with a treble clef and a bass clef, followed by a key signature of one flat (B-flat) and a time signature of 3/4. The music is written in a style typical of 18th-century dance music, with many eighth and sixteenth notes. The first staff has a '3i' marking at the beginning. The system ends with a double bar line and a repeat sign.

The second system consists of four staves, continuing the musical notation from the first system. It follows the same format with treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The notation includes various musical notes, rests, and a repeat sign at the end of the system.

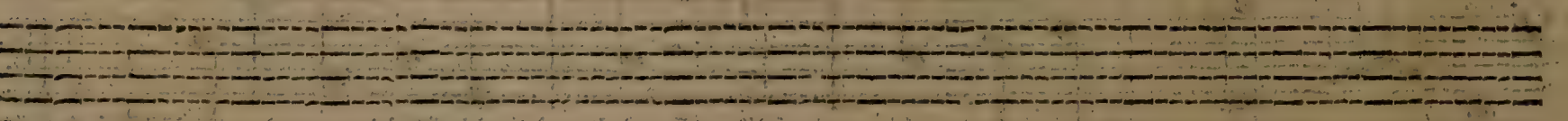
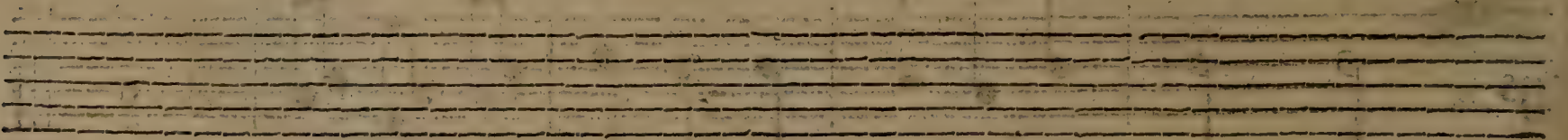
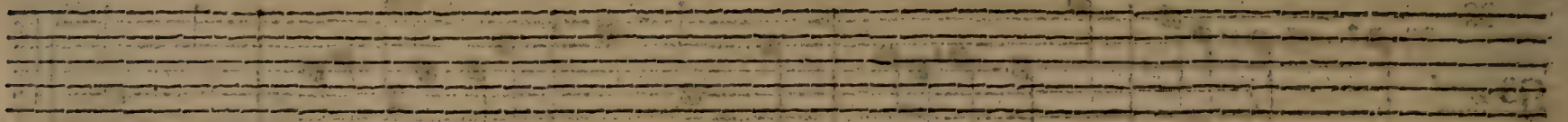
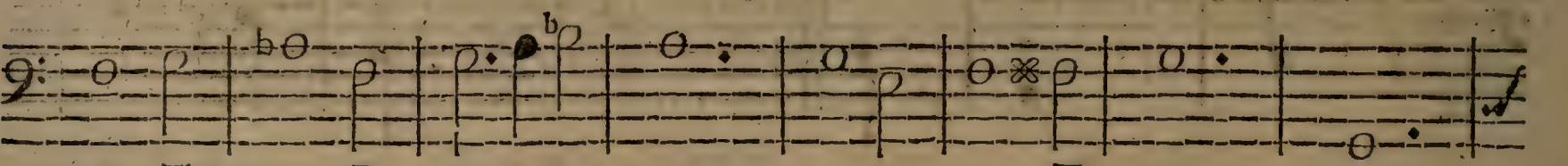
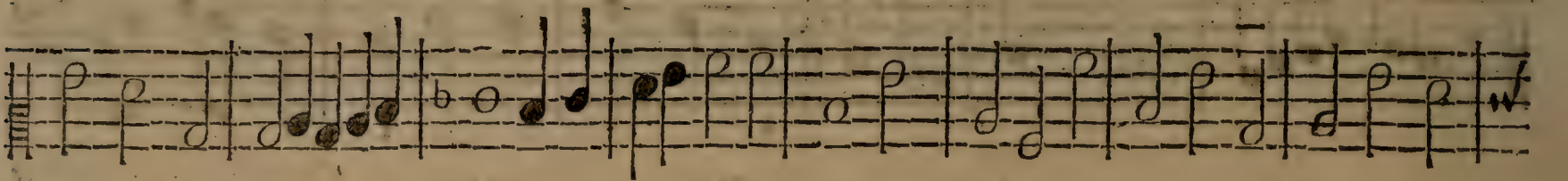
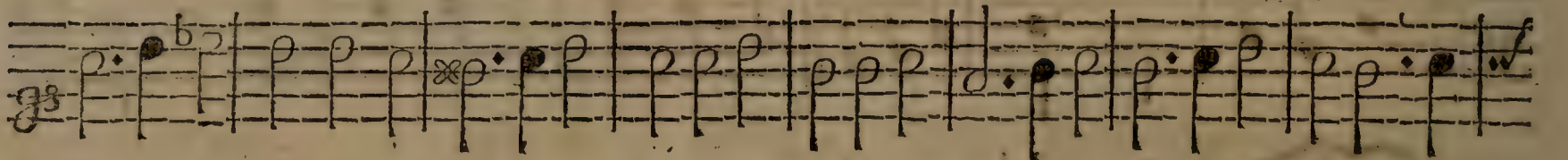
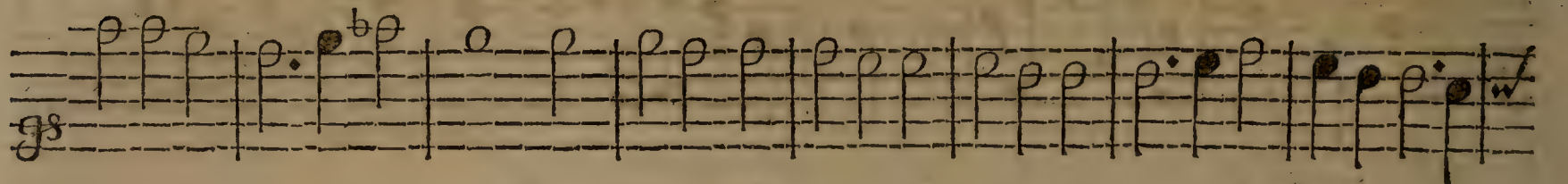
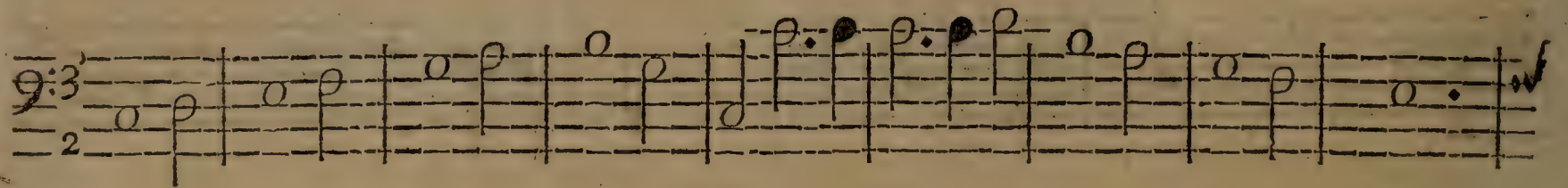
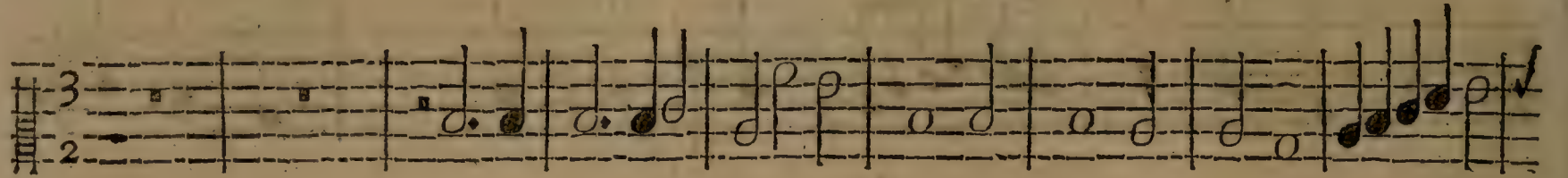
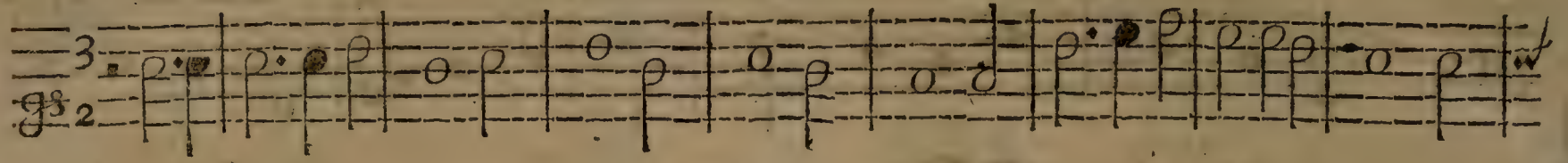
The third system consists of four staves, continuing the musical notation from the second system. It follows the same format with treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The notation includes various musical notes, rests, and a repeat sign at the end of the system.



Masque in the same Act.



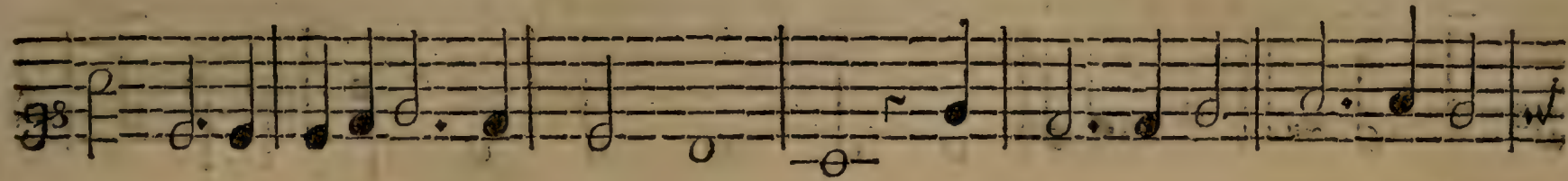
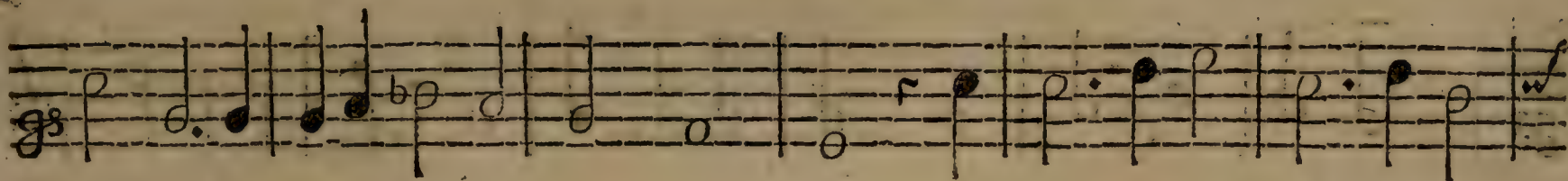
Prelude for Violins only.





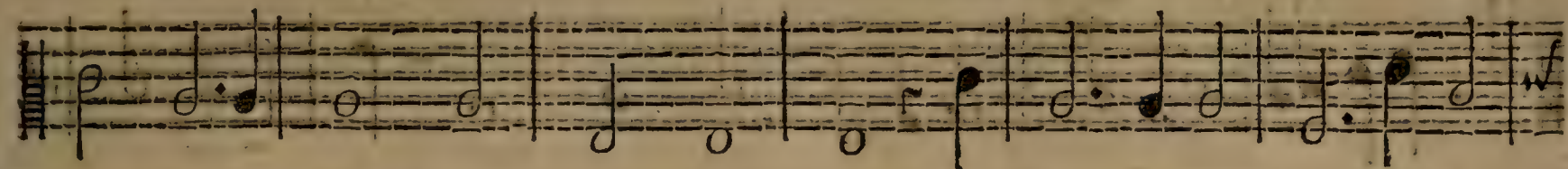
(Soft.)

(Chorus.)



Vers.

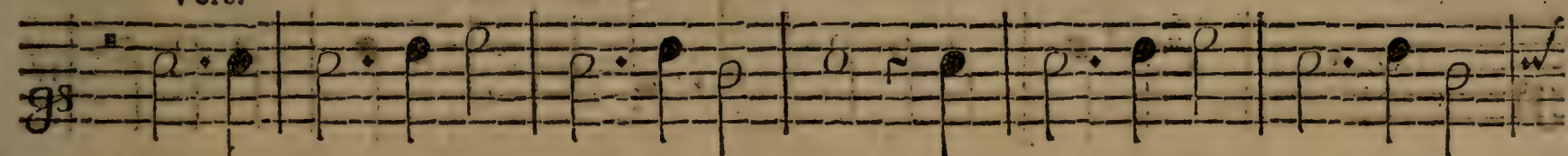
(Chorus)



Enter *Cupid*, and (Sings)

(Chorus)

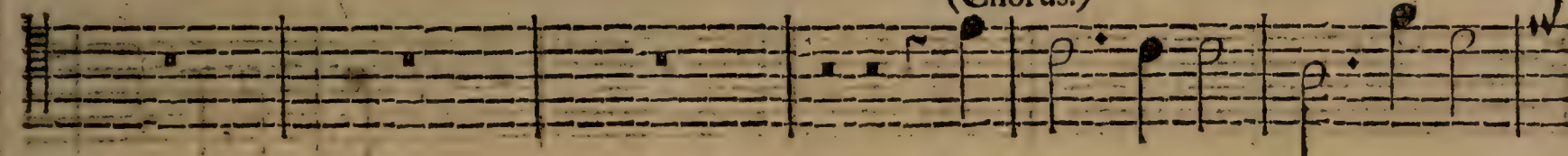
Vers.



Call the *Nymphs*, and the *Fawns*, from the Woods; the *Nymphs*, and the *Fawns*, from the



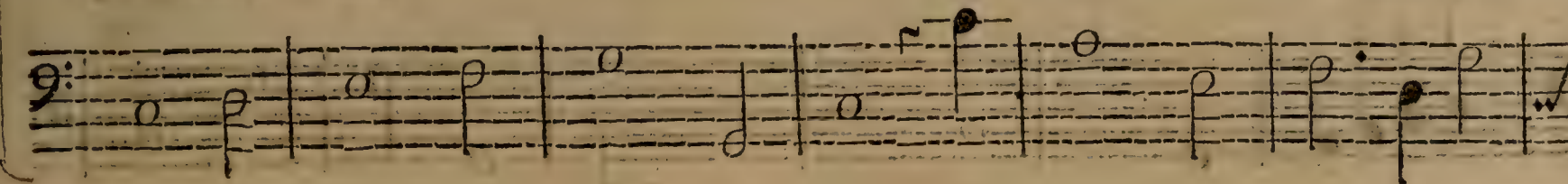
the *Nymphs*, and the *Fawns*, from the  
(Chorus.)



the *Nymphs*, and the *Fawns*, from the



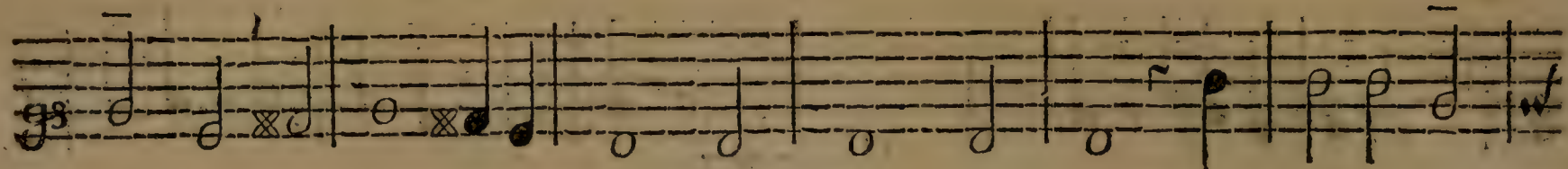
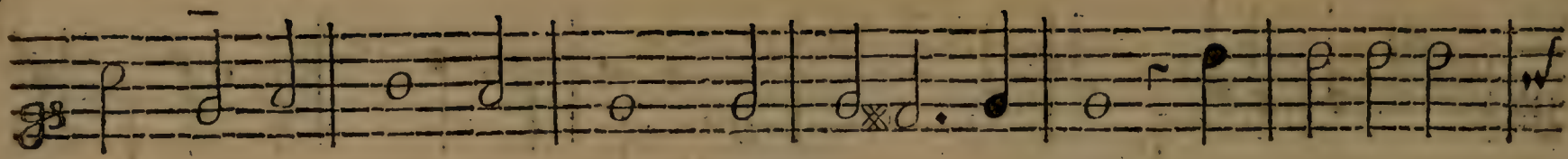
the *Nymphs*, and the *Fawns*, from the





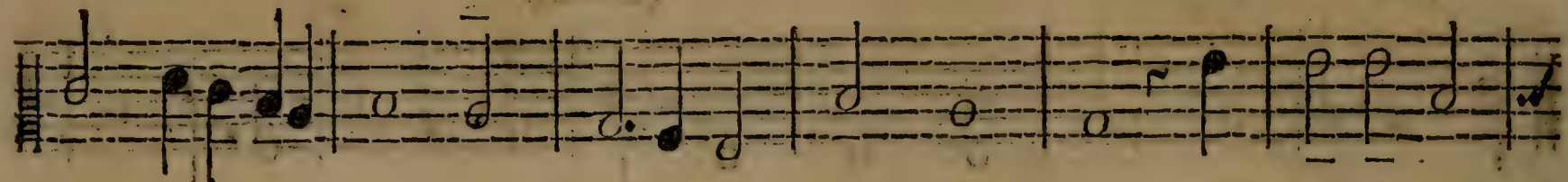
Vers.

(Chorus.)



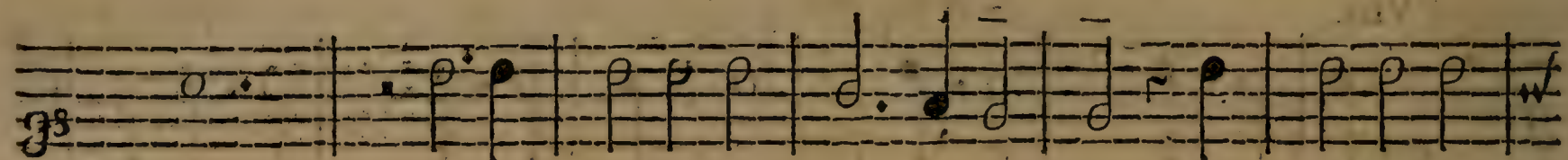
Vers.

(Chorus)



Vers.

(Chorus.)

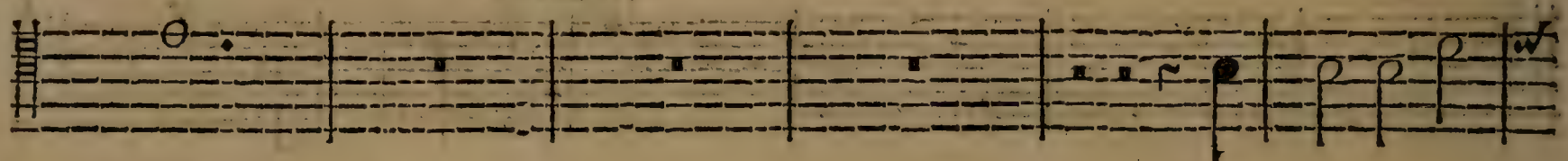


Woods. Call the Nairs, and Gods of the Floods; the Nairs, and



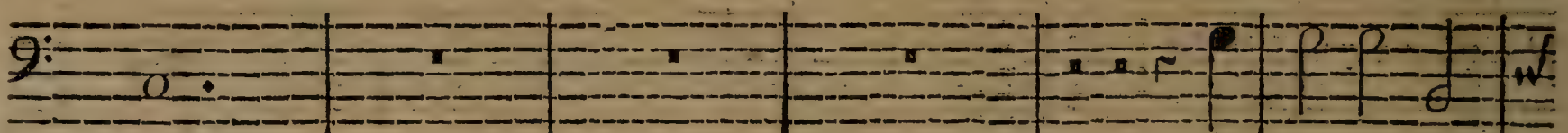
Woods. Call the Nairs, and Gods of the Floods; the Nairs, and

The Nairs, and



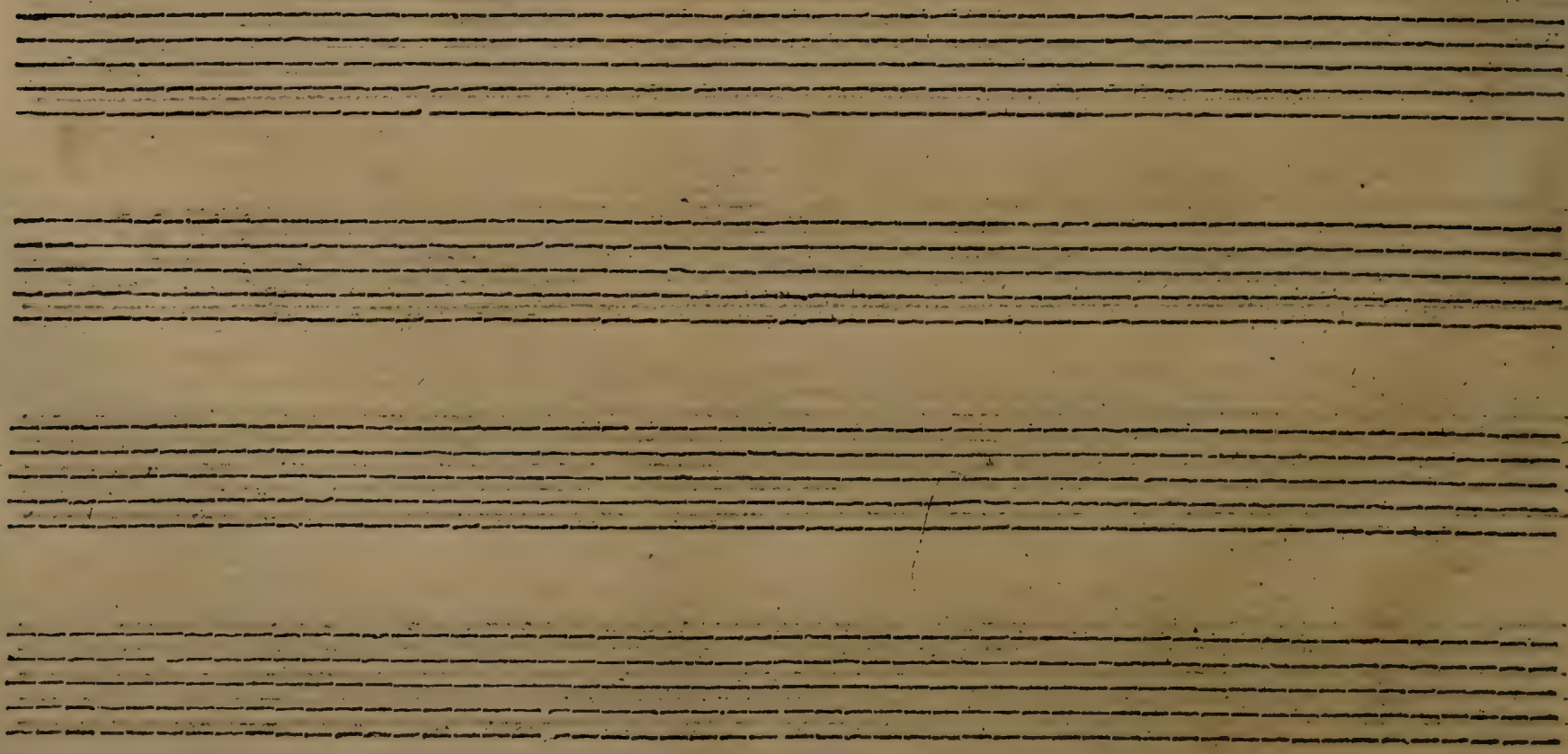
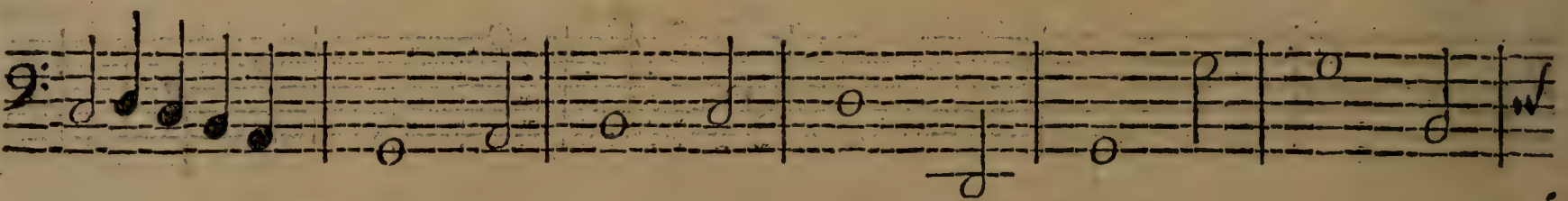
Woods.

The Nairs, and



Woods.

The Nairs, and

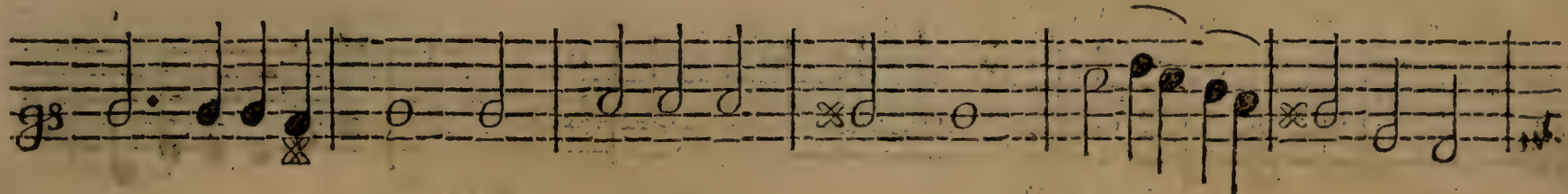
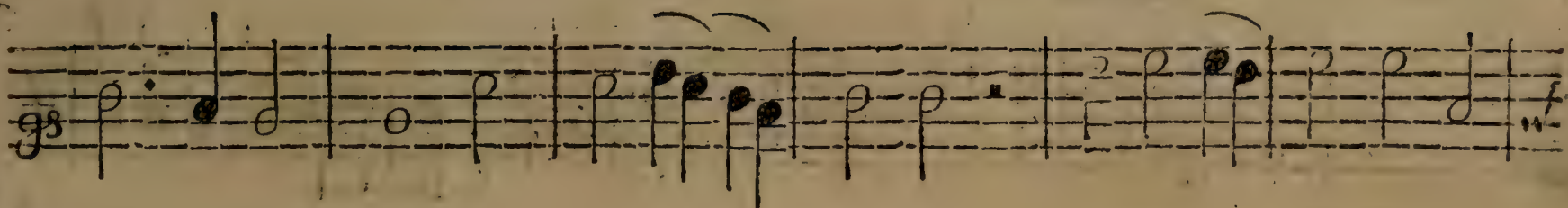




Vers.

(Chorus.)

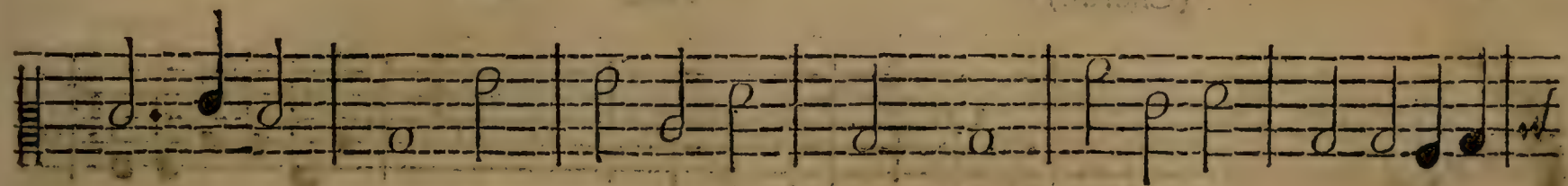
Vers.



Vers.

(Chorus.)

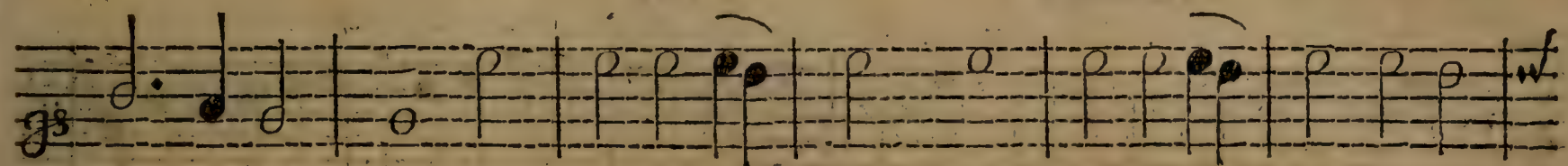
Vers.



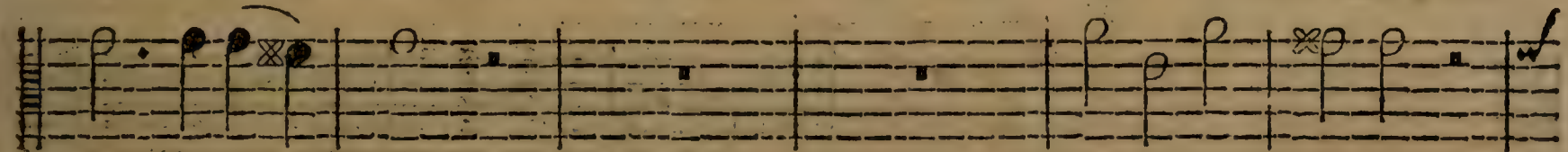
Vers.

(Chorus.)

Vers.

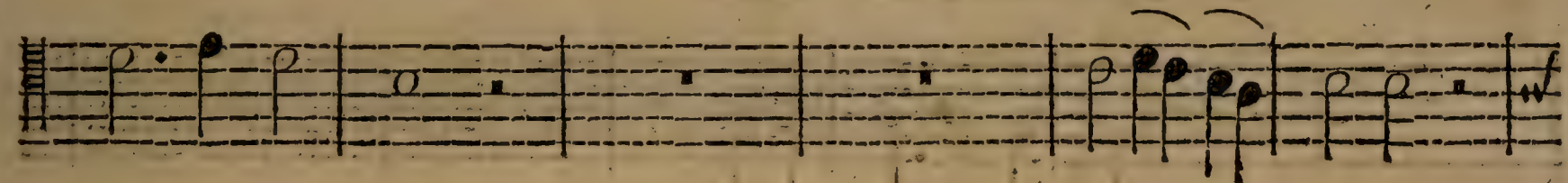


Gods of the Floods. Call *Flora*, and *Co—mus*; *Flora*, and *Comus*. Si—



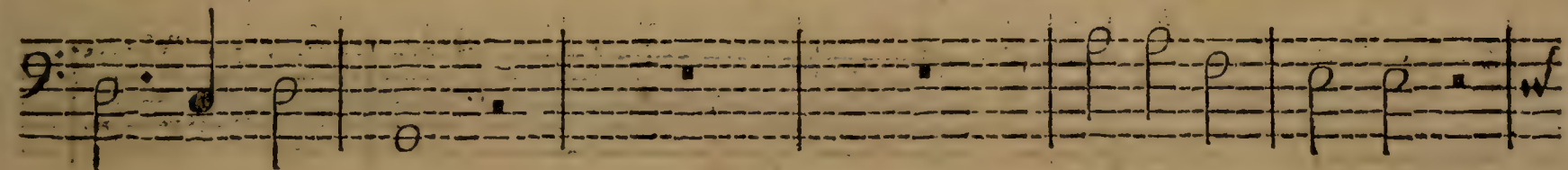
Gods of the Floods.

*Flora*, and *Comus*.



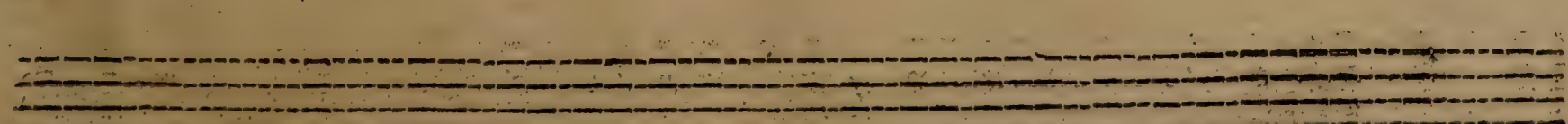
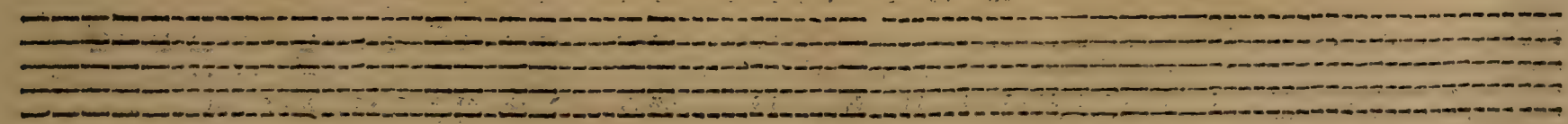
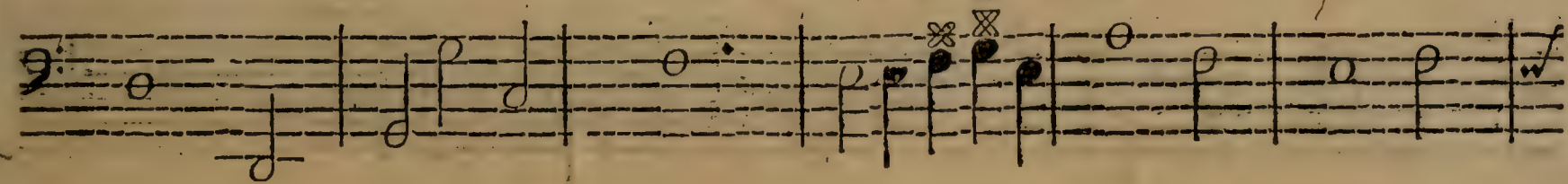
Gods of the Floods.

*Flora*, and *Comus*.



Gods of the Floods.

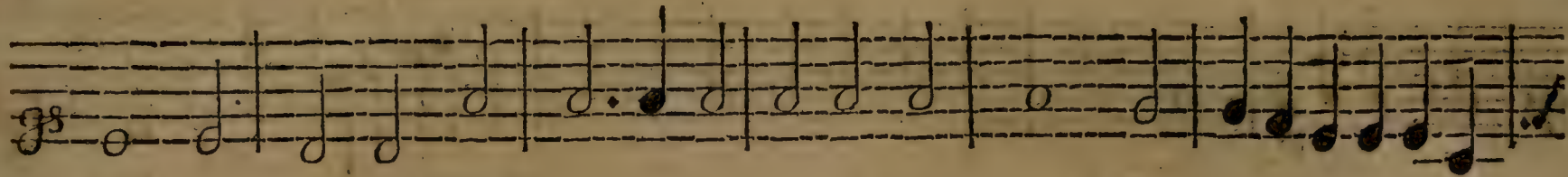
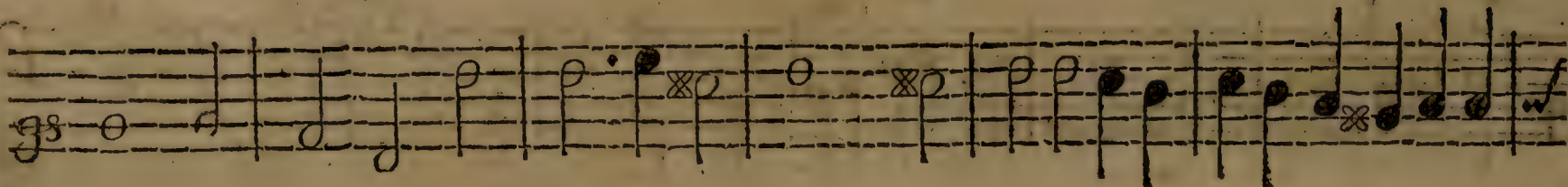
*Flora*, and *Comus*.





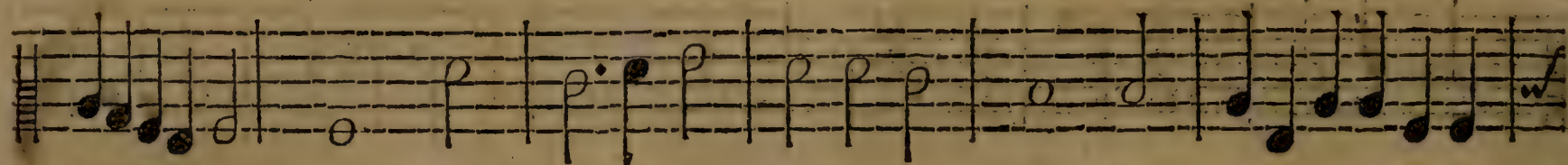
(Chorus.)

Vers.



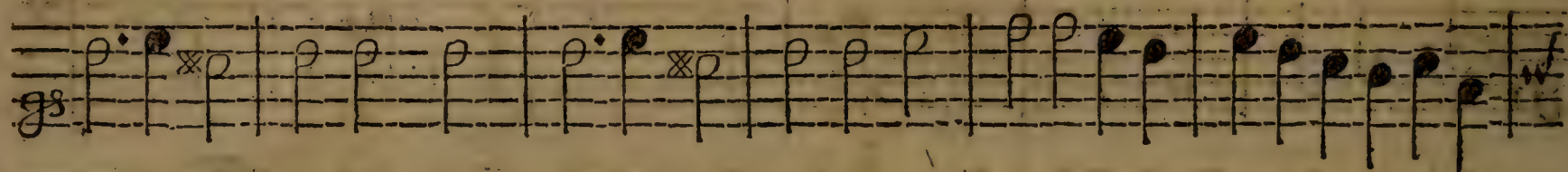
(Chorus.)

Vers.

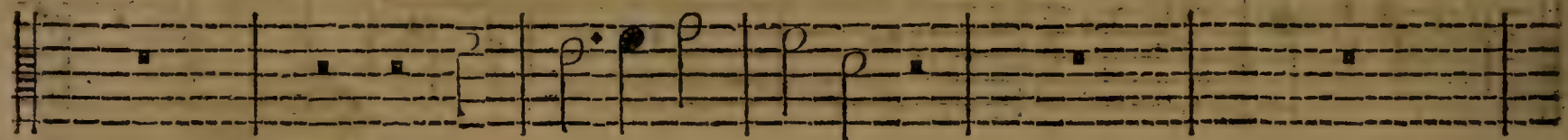


(Chorus.)

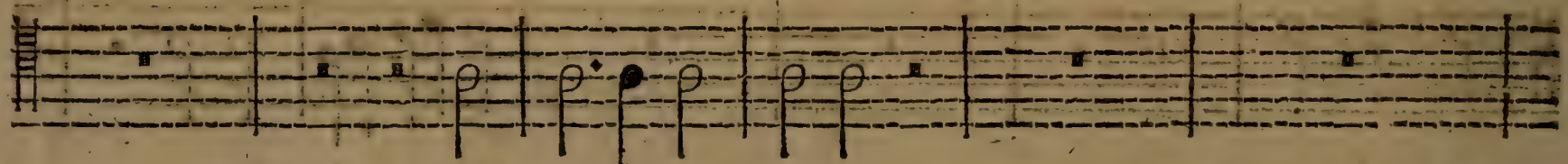
Vers.



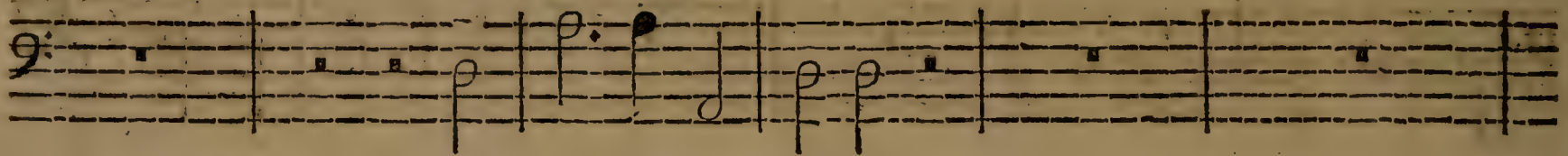
—lenus, and Momus; Si—lenus, and Momus. Call Bacchus and his Merry merry merry



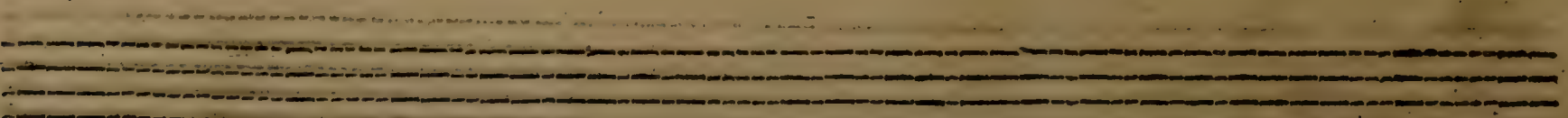
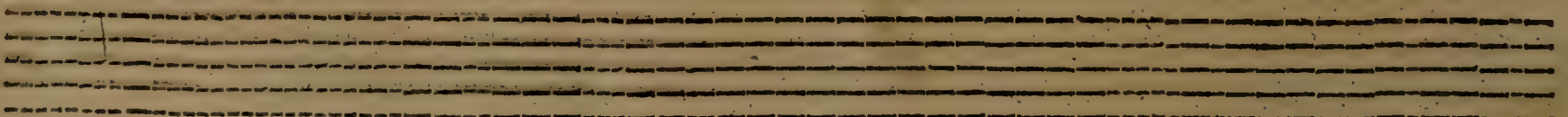
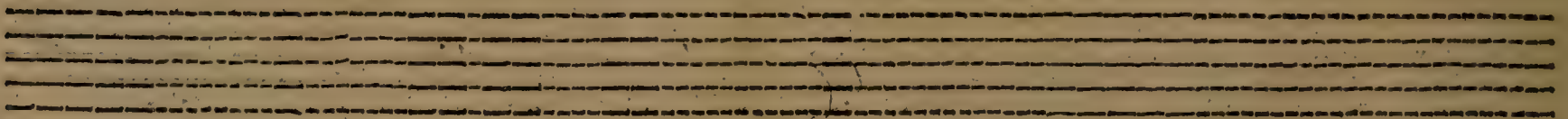
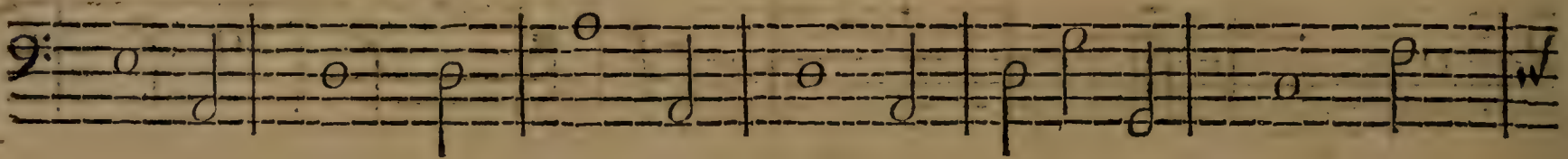
Si—lenus, and Momus.



Si—lenus, and Momus

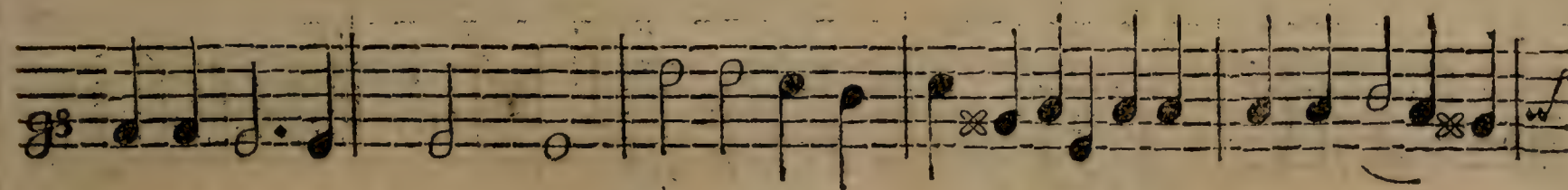
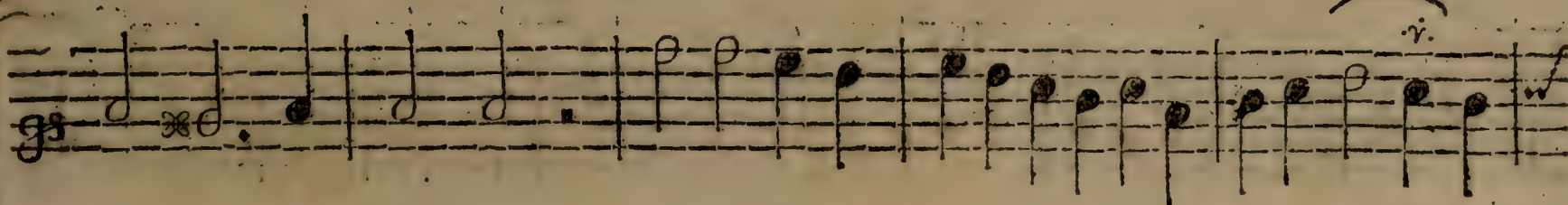


Si—lenus, and Momus.

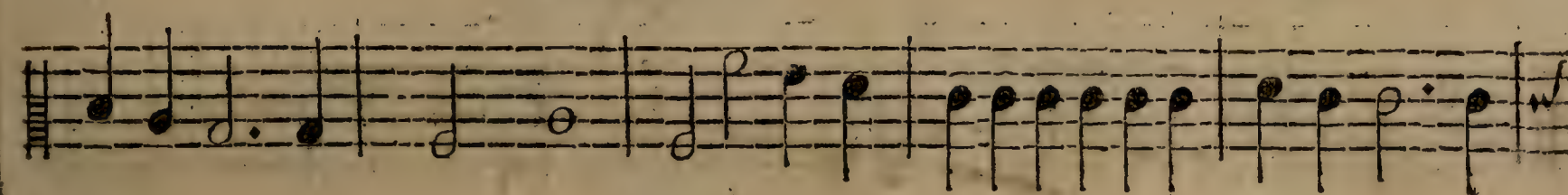




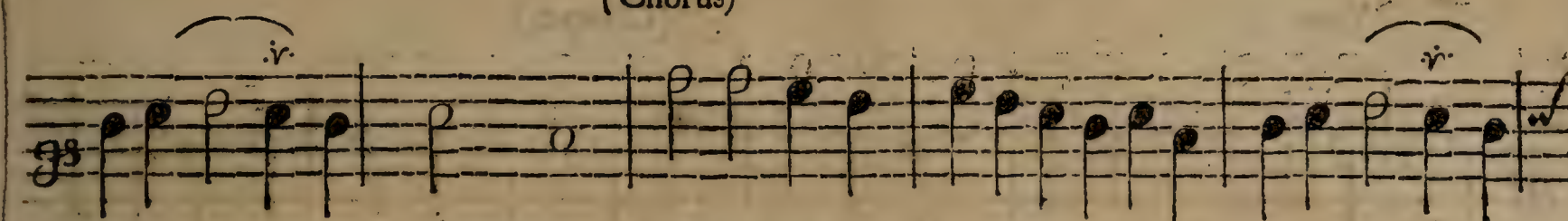
(Chorus.)



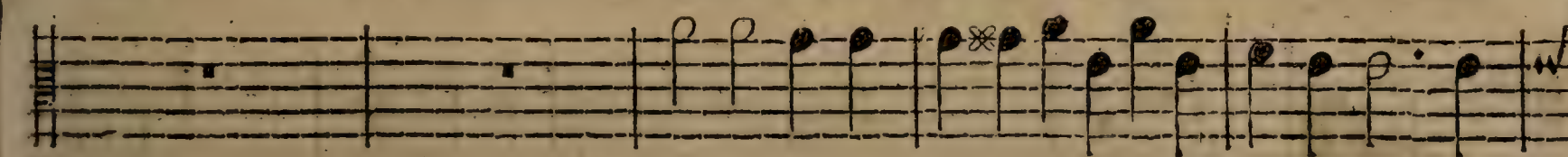
(Chorus.)



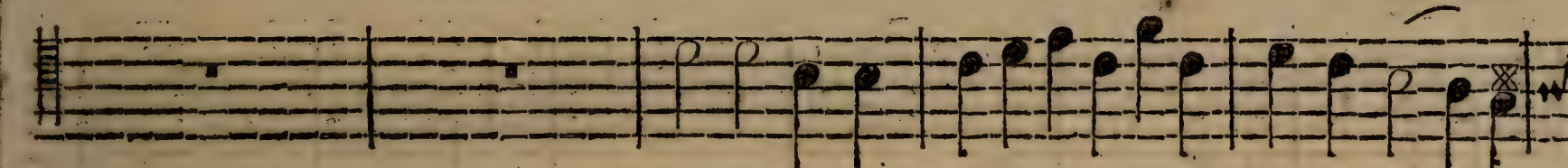
(Chorus)



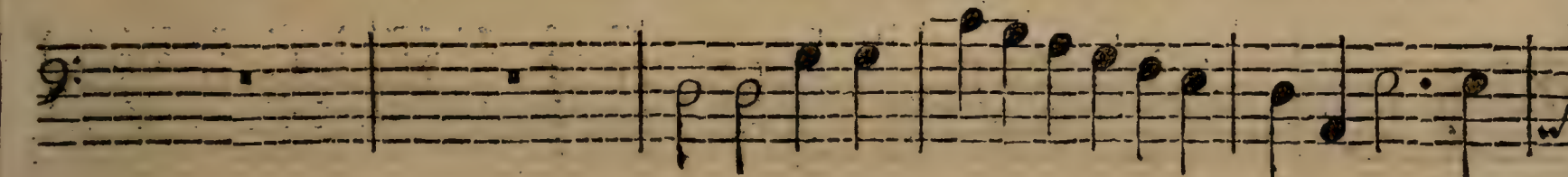
merry, merry Fellows. Bacchus, and his merry merry, merry merry, merry



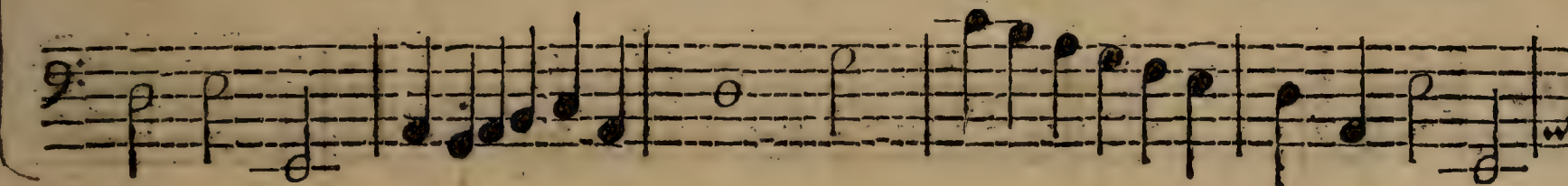
Bacchus, and his merry merry, merry merry, mer—ry



Bacchus, and his merry merry, merry merry, mer—ry



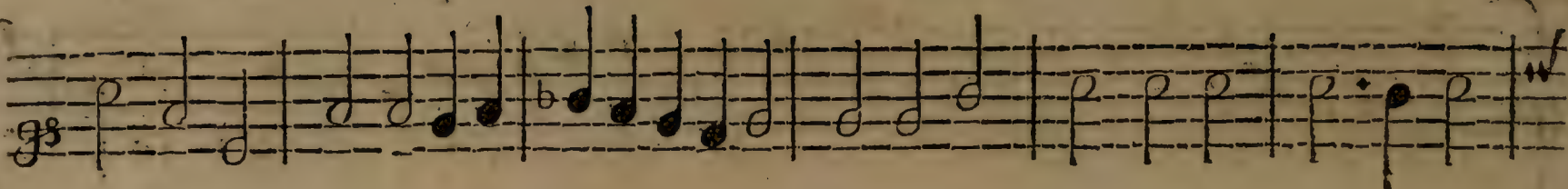
Bacchus, and his merry merry, merry merry, mer—ry





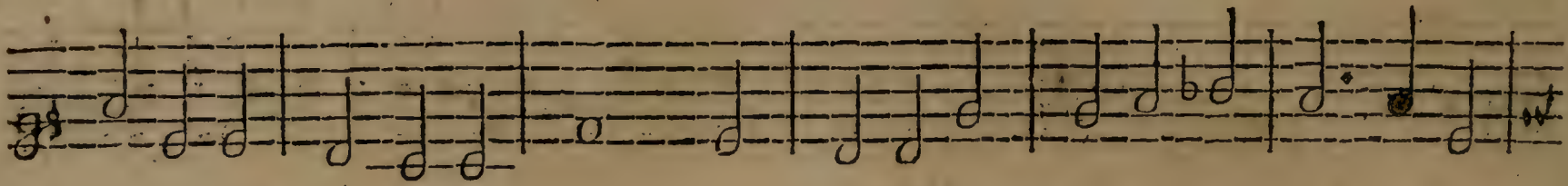
Vers.

(Chorus.)



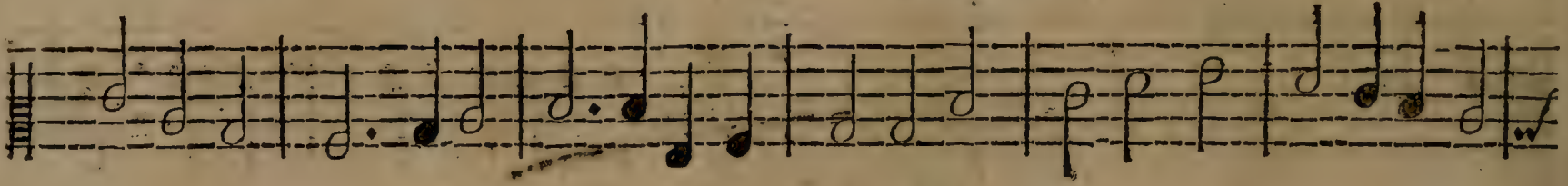
Vers.

(Chorus.)

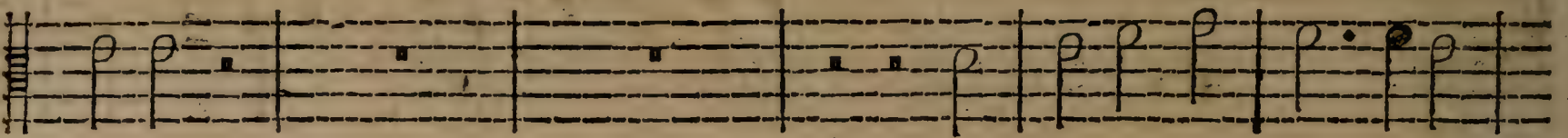


Vers.

(Chorus.)



fellows. *Sil—vanus, and Ce—res, and Tellus, Sil—vanus, and Ceres, and*



fellows.

*Sil—vanus, and Ce—res, and*



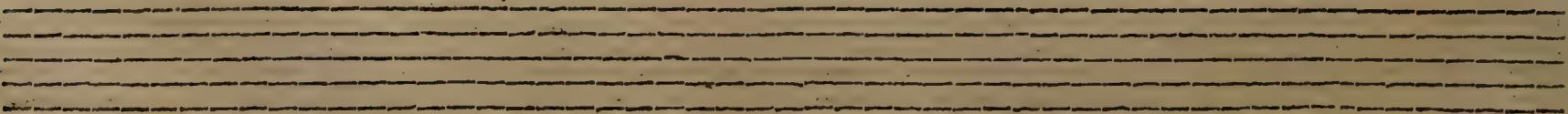
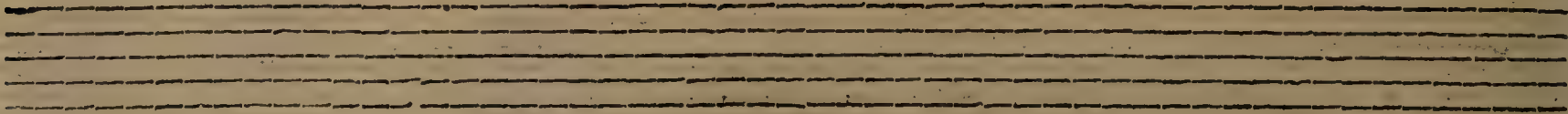
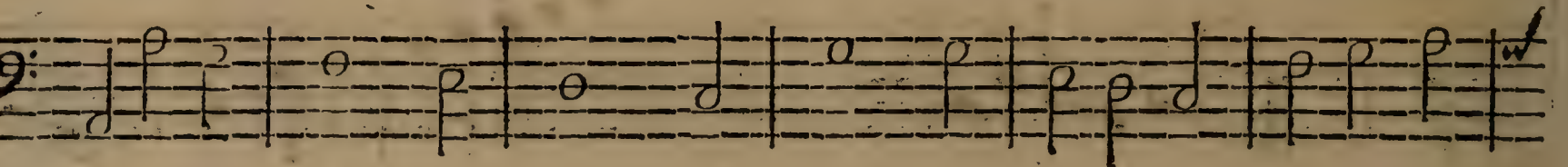
fellows.

*Sil—vanus, and Ce—res, and*



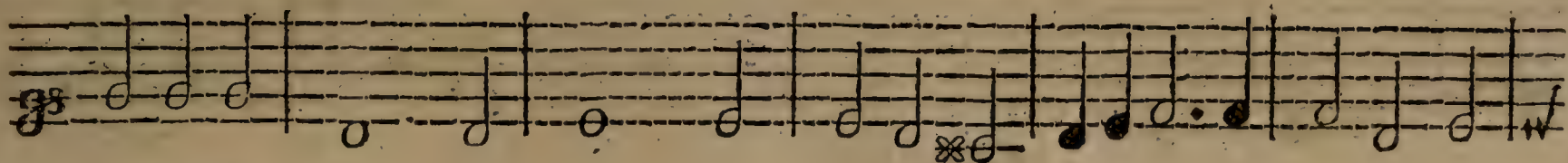
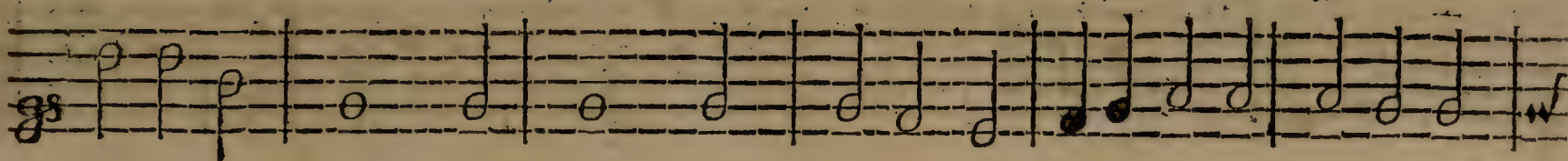
fellows.

*Sil—vanus, and Ce—res, and*



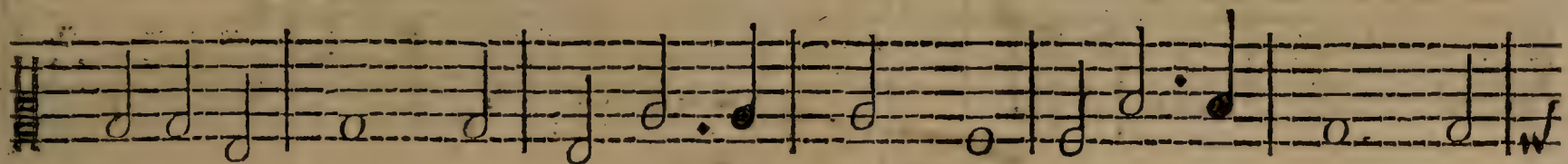


Vers.



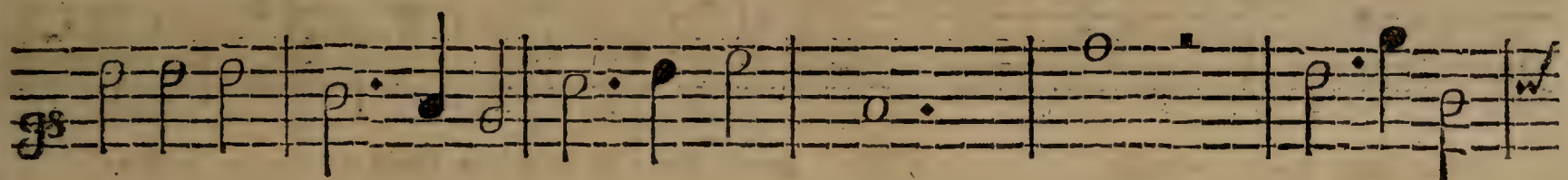
Vers.

Vers.

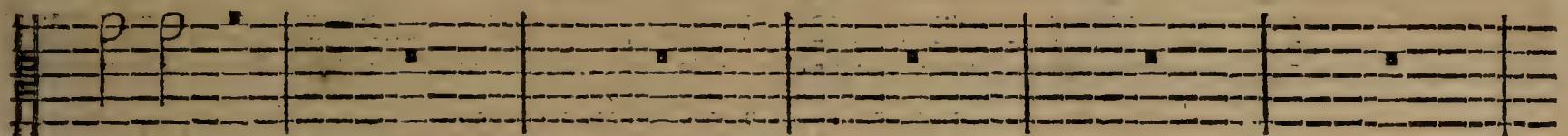


Vers.

Vers.



*Tellus.* all leave for a while their a—bodes, all leave for a



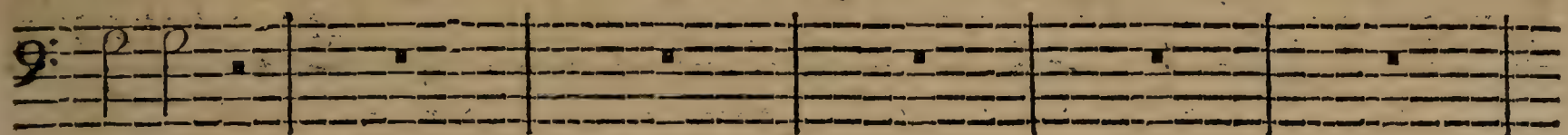
*Tellus.*

*Tellus.*



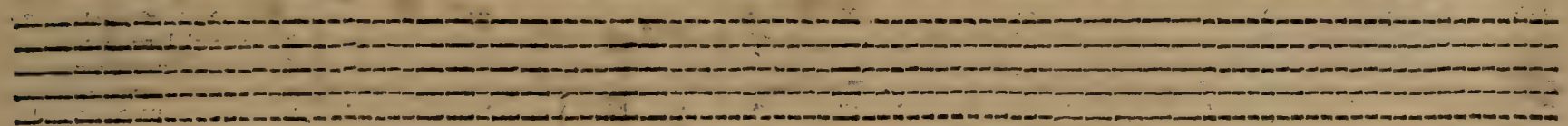
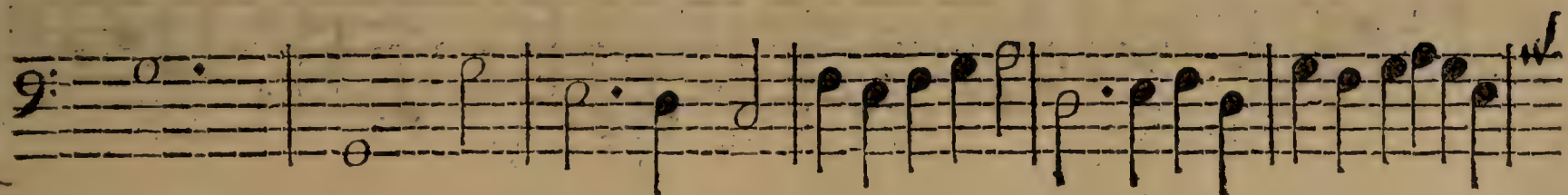
*Tellus.*

*Tellus.*



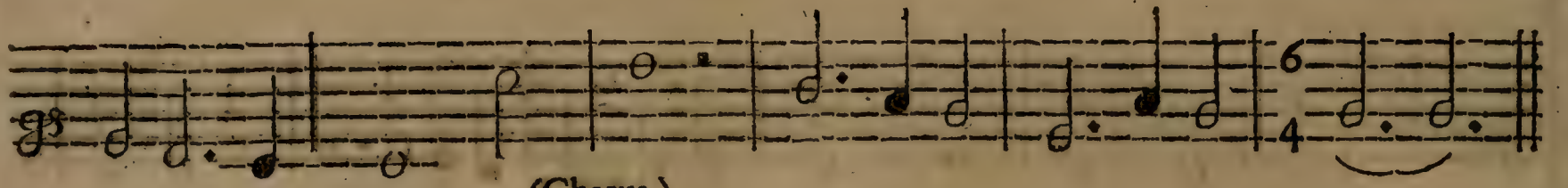
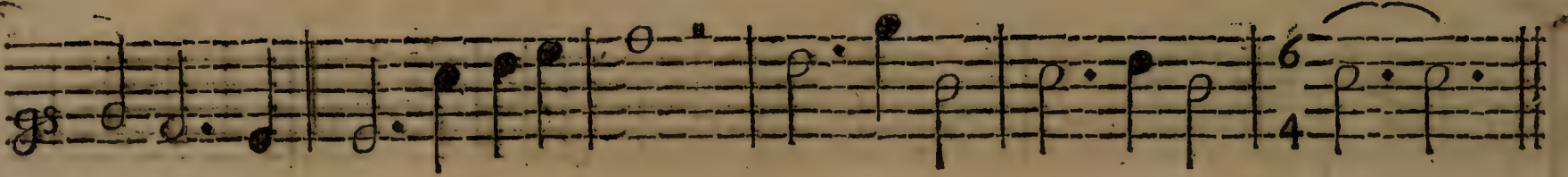
*Tellus.*

*Tellus.*

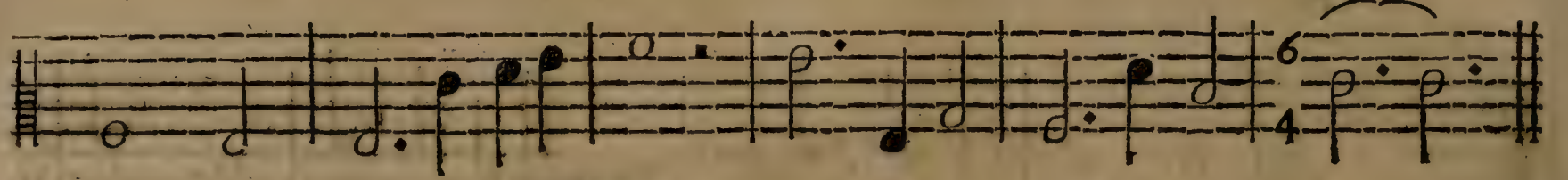




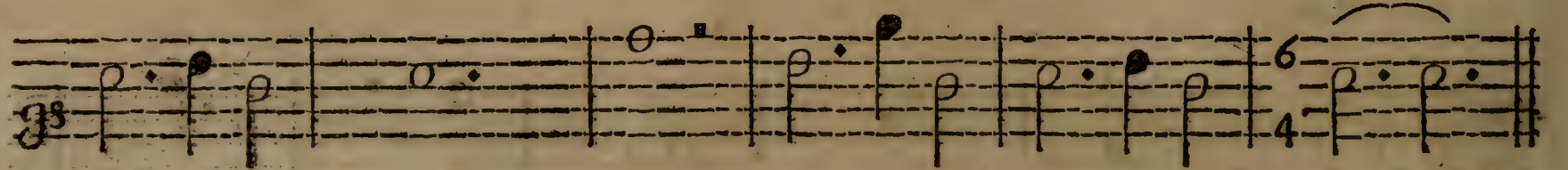
(Chorus.)



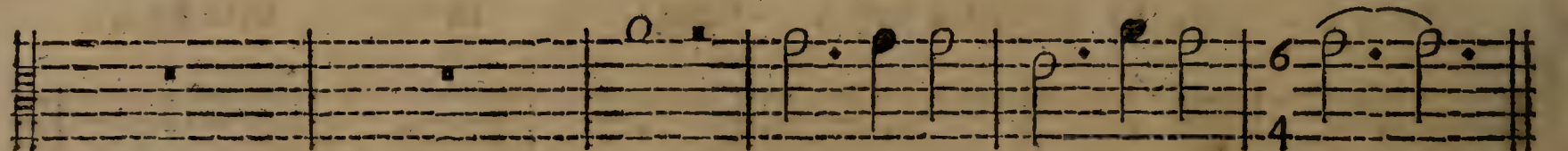
(Chorus.)



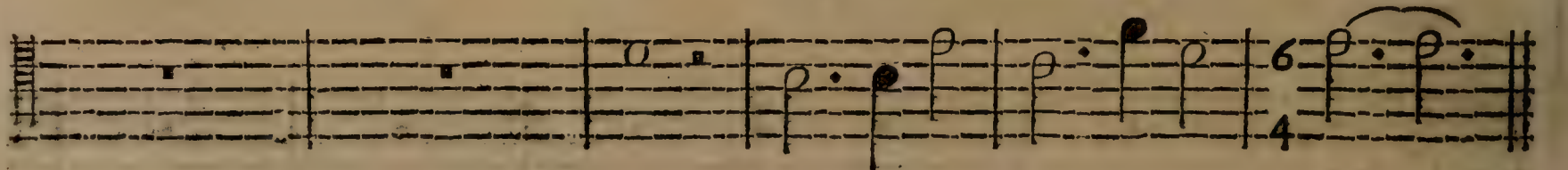
(Chorus.)



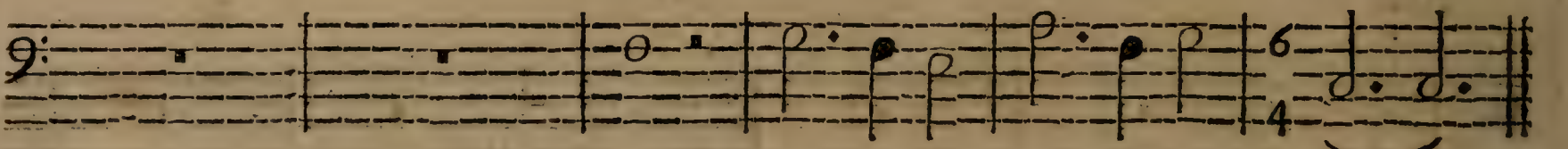
while their a——bodes, all leave for a——while their a——bodes.



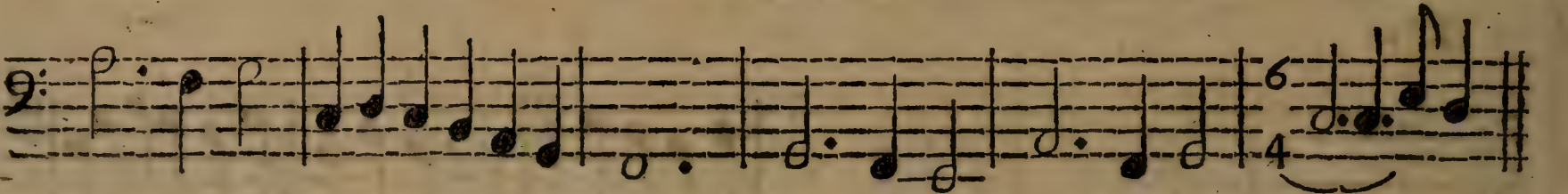
all leave for a——while their a——bodes.



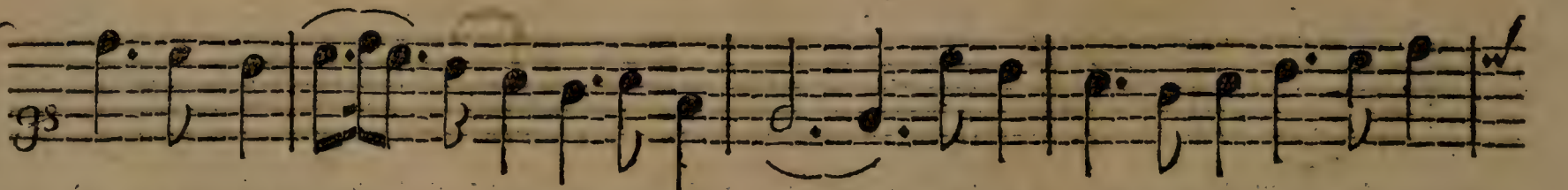
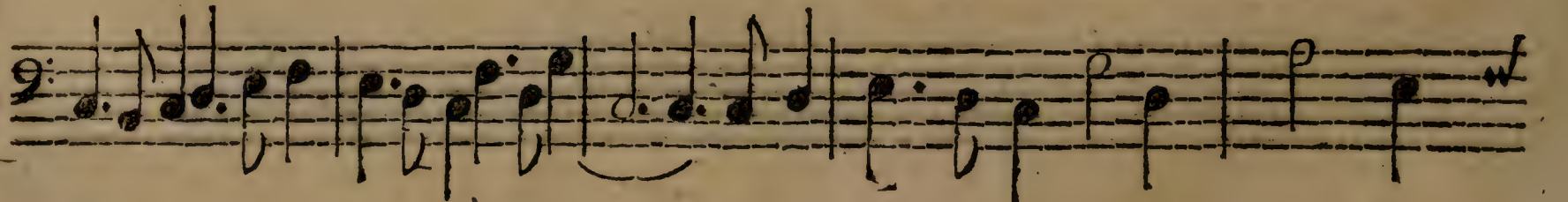
all leave for a——while their a——bodes.



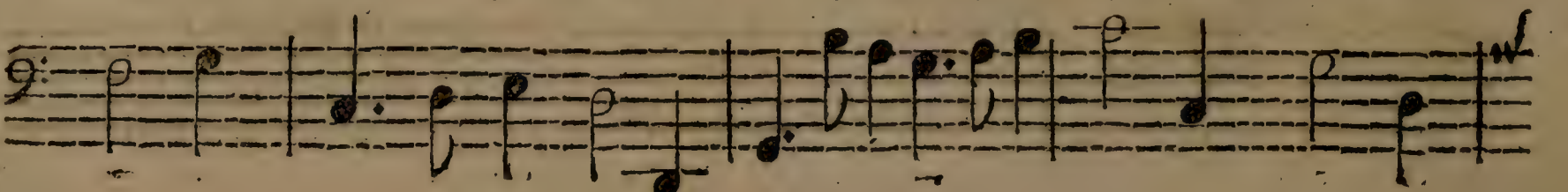
all leave for a——while their a——bodes.



Let the Graces, and Pleasures re——pair, with the



youthfull, the gay, the witty, and Fair. Let the Graces, and Pleasures re——





pair, with the youthfull, the Gay, the Wit-ty, and Fair. May all harmless de-

lights, Happy dayes and kind Nights, for ever attend this blest Pair. May all

harmless delights, Happy dayes and kind Nights, for ever attend this blest Pair. May all

harmless delights, Happy dayes and kind Nights, for ever attend this blest Pair. May all

harmless delights Happy dayes and kind Nights for ever attend this blest Pair.

harmless delights Happy dayes and kind Nights for ever attend this blest Pair.

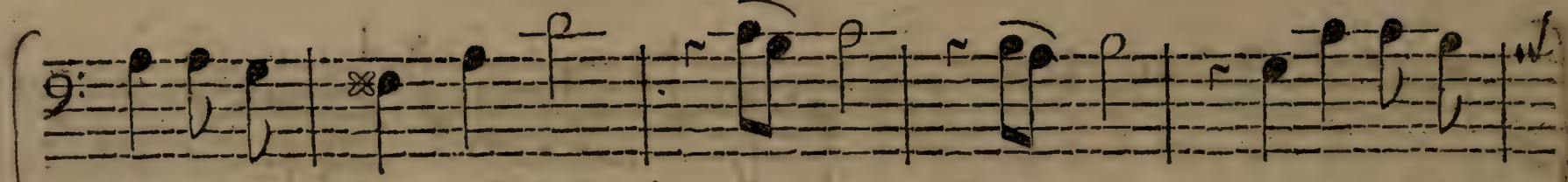
harmless delights Happy dayes and kind Nights for ever attend this blest Pair.

Come, come away, Come, come away, no de-

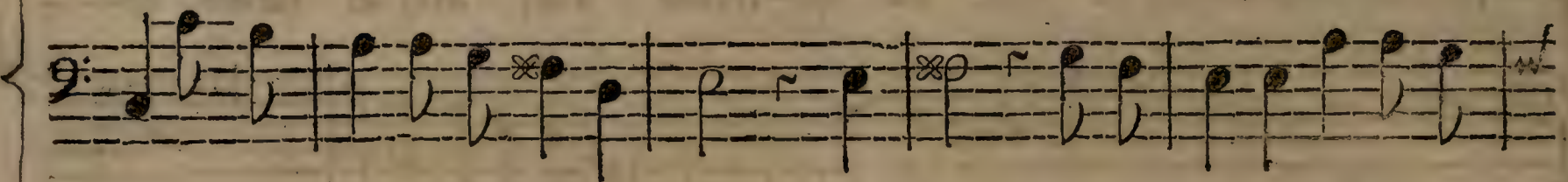
Come, come away, Come, come a

Come, come away, Come, come a

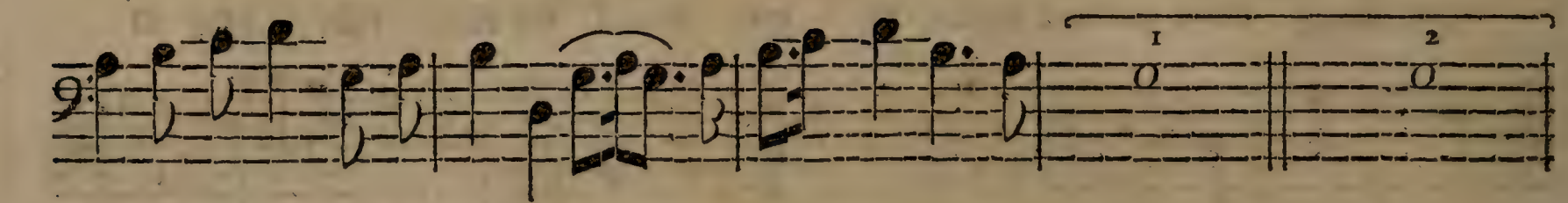
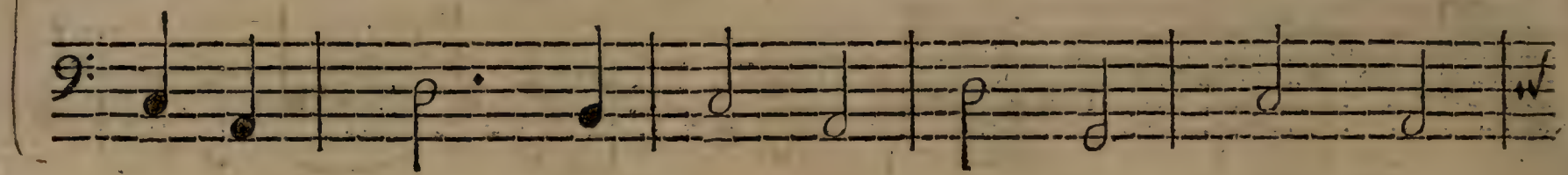




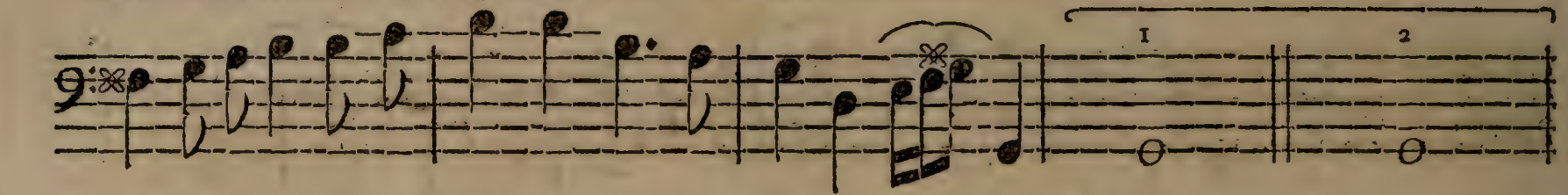
—lay, no de—lay, no, no, no, no, no, no, no, no, no de—



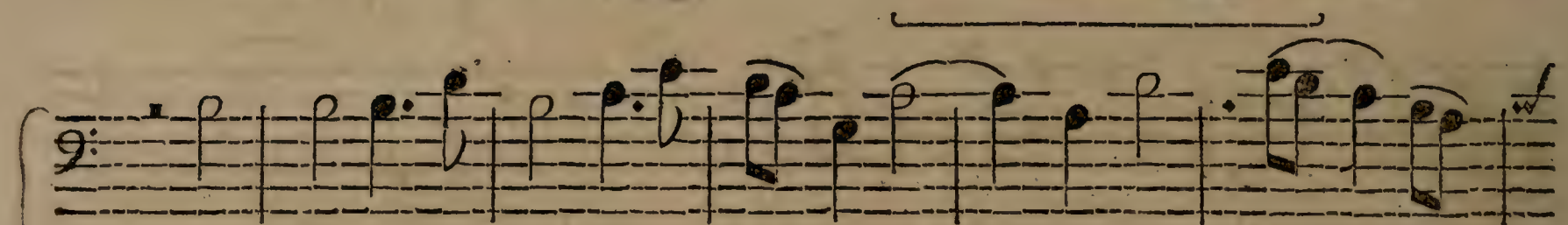
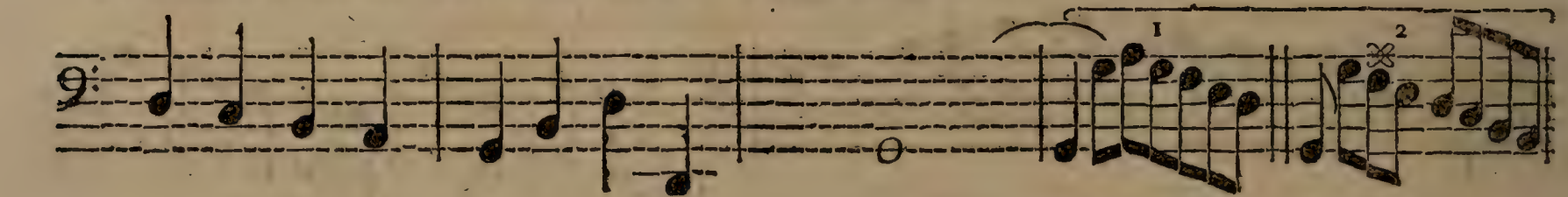
—way, no de—lay, no de—lay, no, no, no, no, no de—lay, no, no, no de—



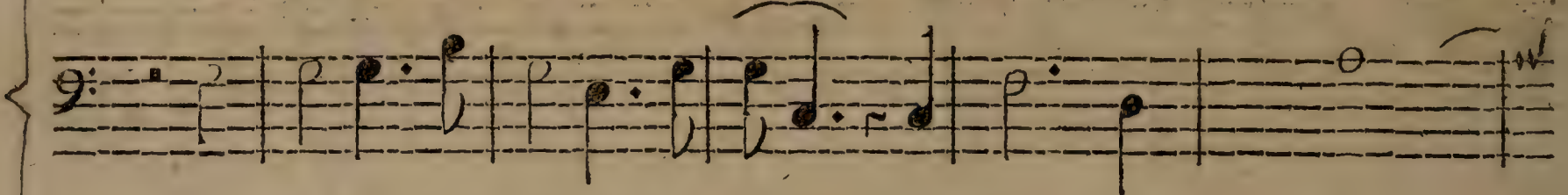
--lay, come away, come away come, come a--way, come, come a--way.



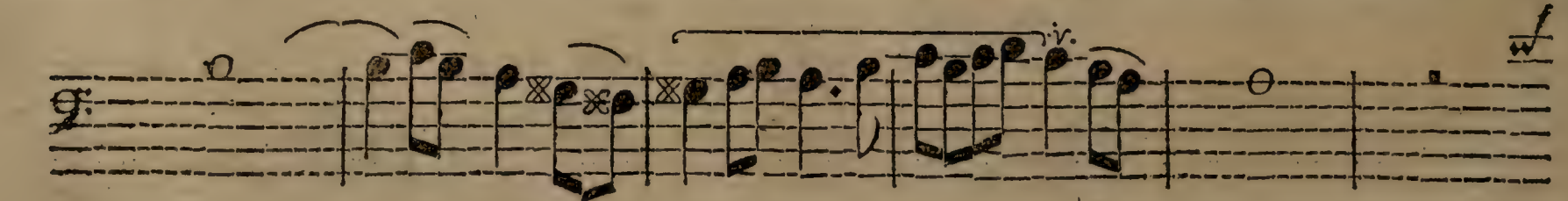
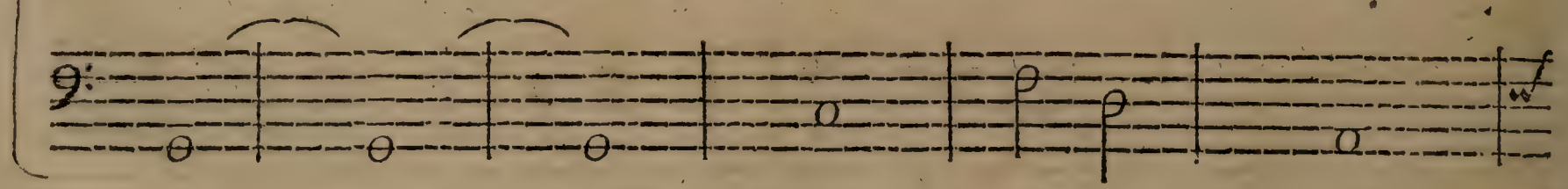
—lay, come away come a--way, come, come a--way, come, come a--way.



All know 'tis his will, 'tis his will, then all, then all, shew their



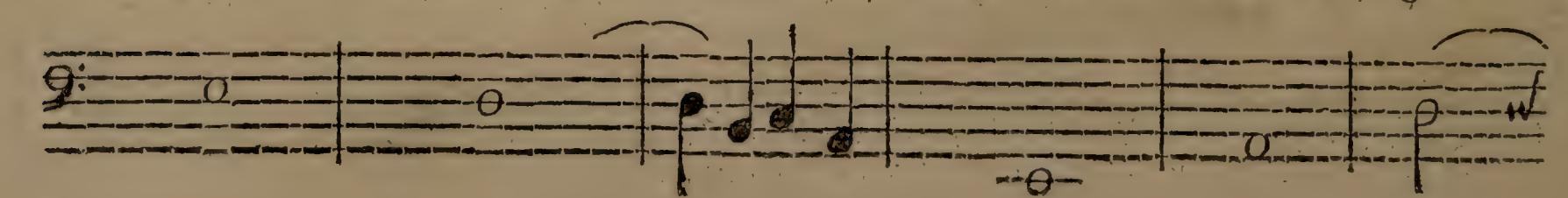
All know 'tis his will, 'tis his will, then all then all,



Skill; then all, then all, —shew their Skill.



shew their Skill; then all, —shew their Skill. To grace





To gracs loves Tri—umph—ing day, to

Loves Tri—umph—ing day, to grace Loves Tri—

grace Loves Tri—umph—ing day.

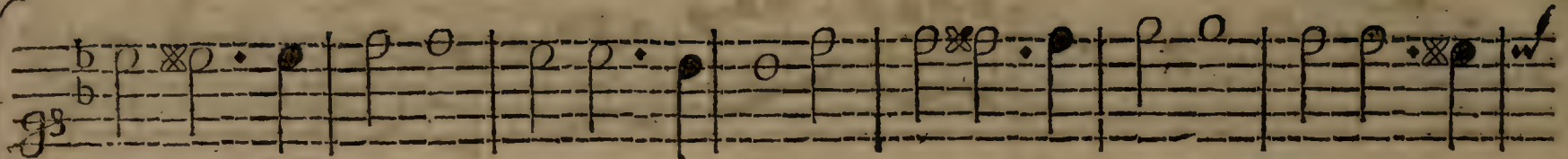
umph—ing day.

Prelude for Violins, and Hautboyes.

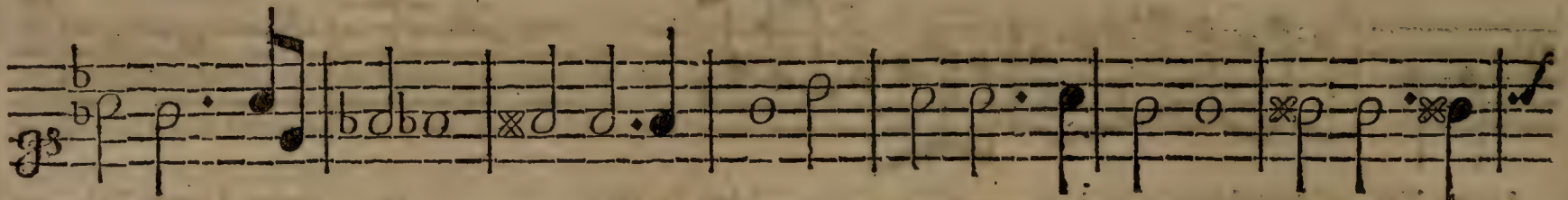
Both. Haut.

Haut.

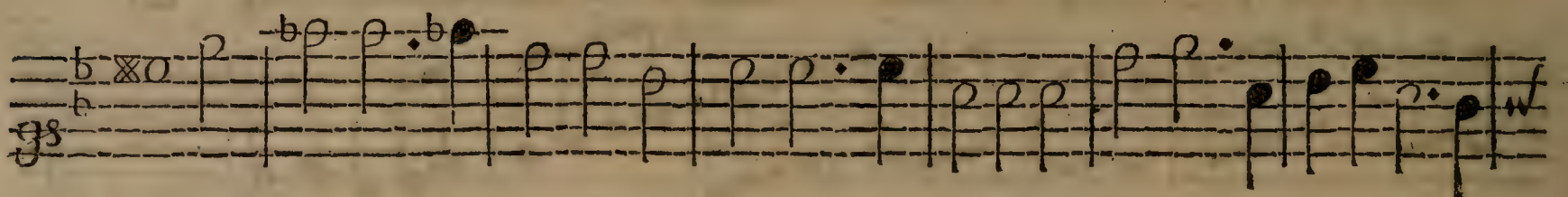
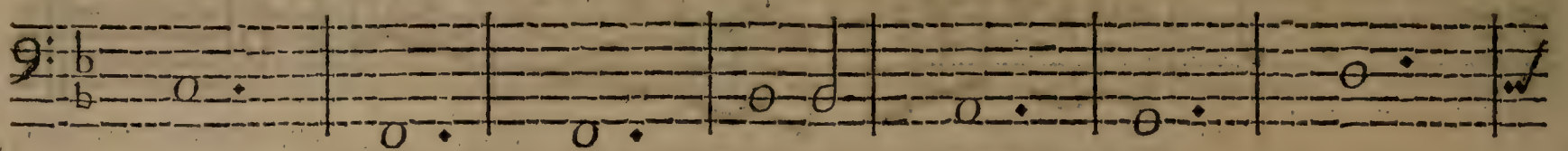
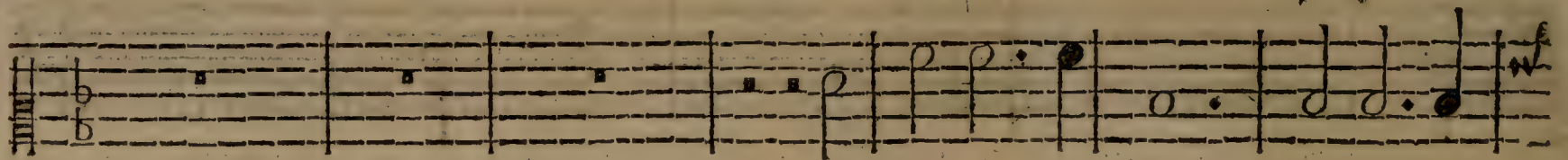




Violin.



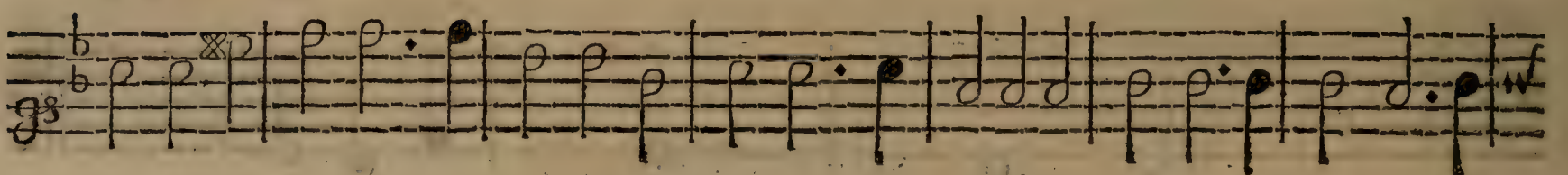
Violin.



Haut.

Violin.

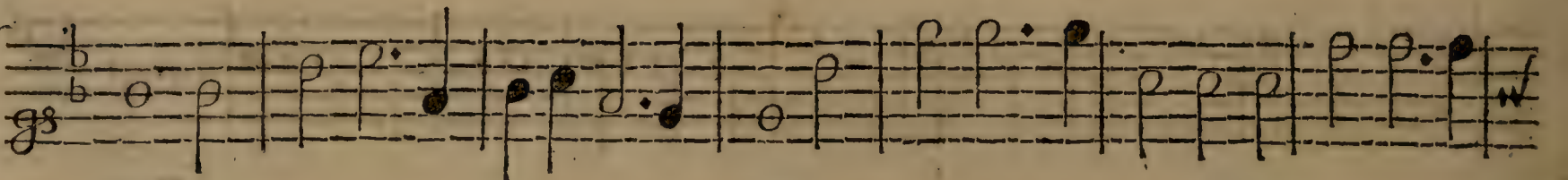
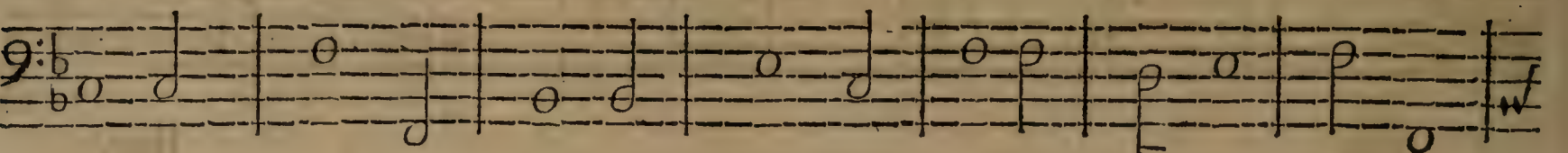
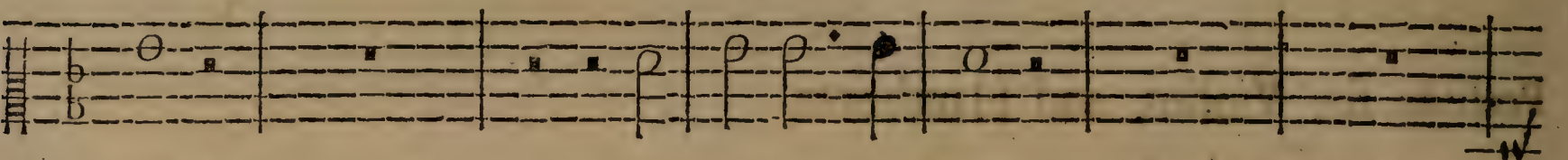
Haut.



Haut.

Violin.

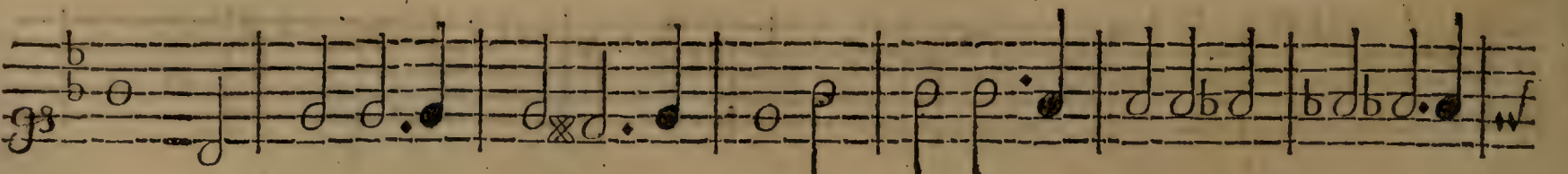
Haut.



Violin.

Haut.

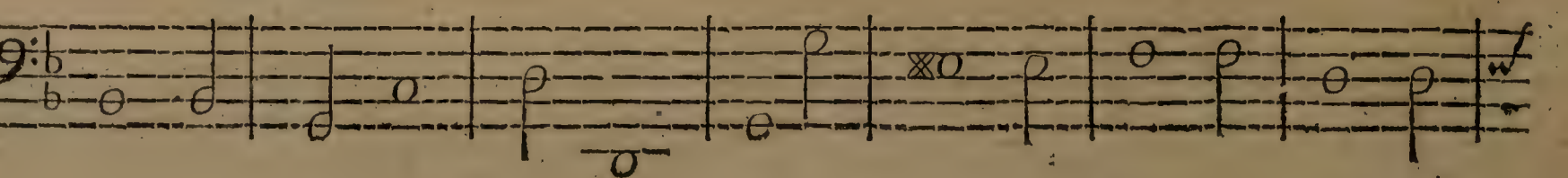
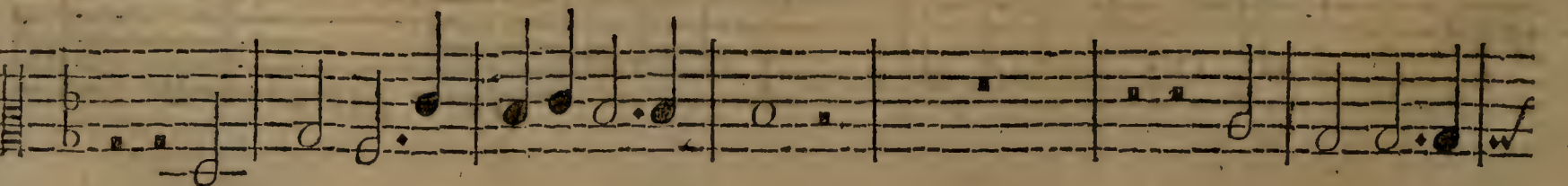
Violin.



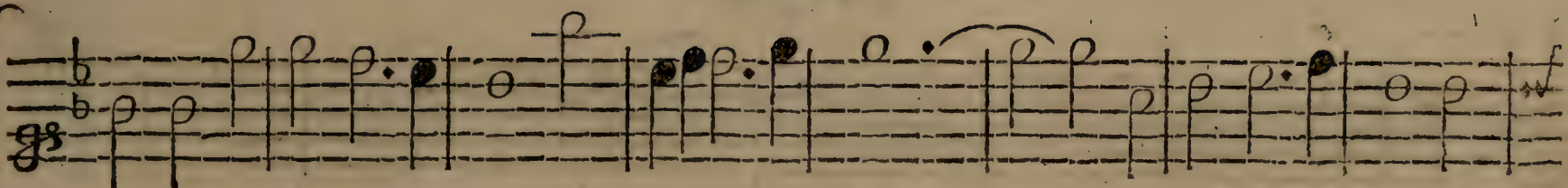
Violin.

Haut.

Violin.

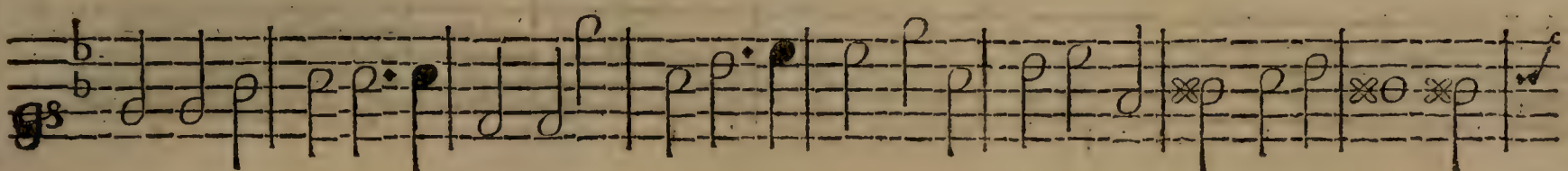






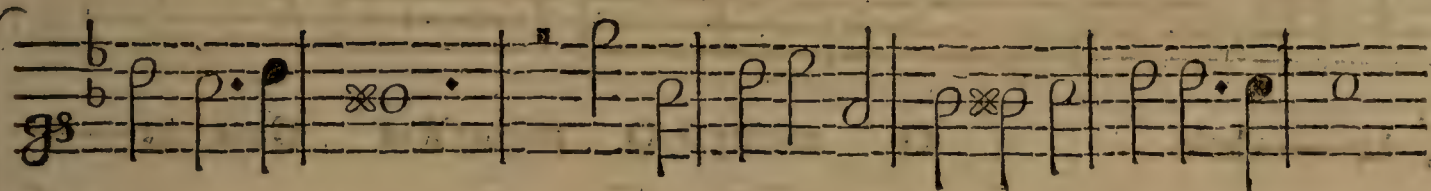
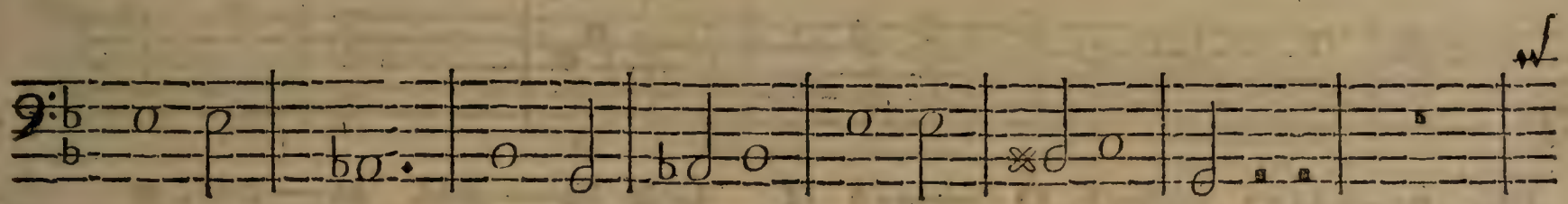
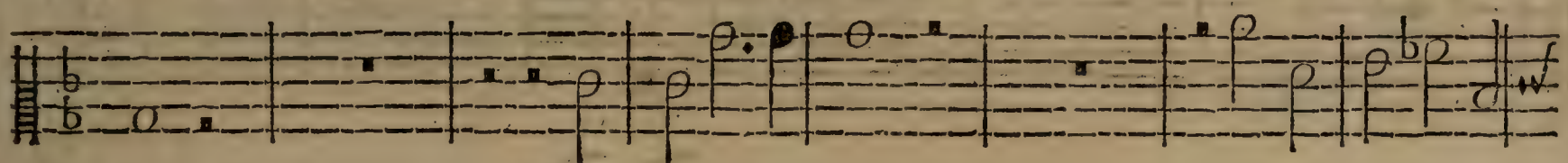
Haut.

Both.

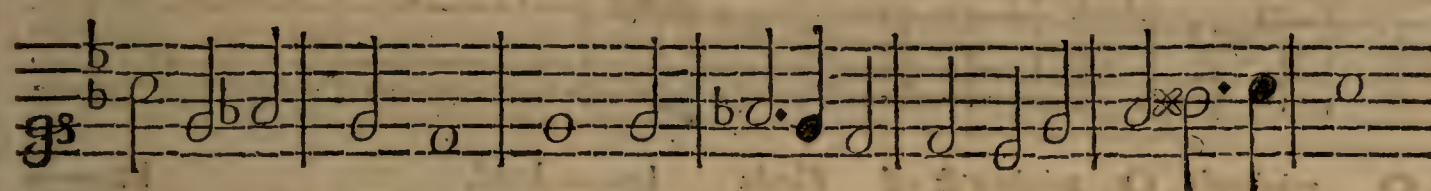


Haut.

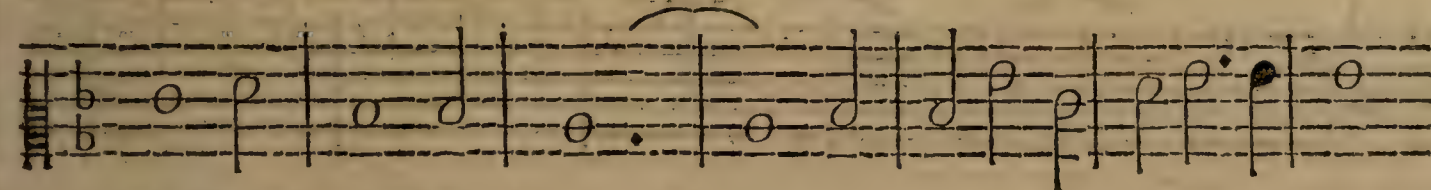
Both.



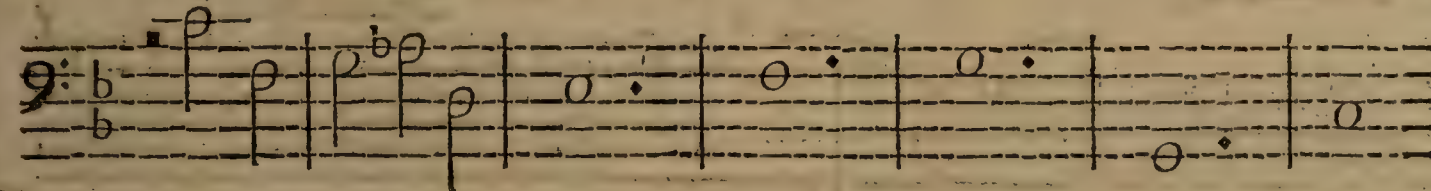
Chorus.



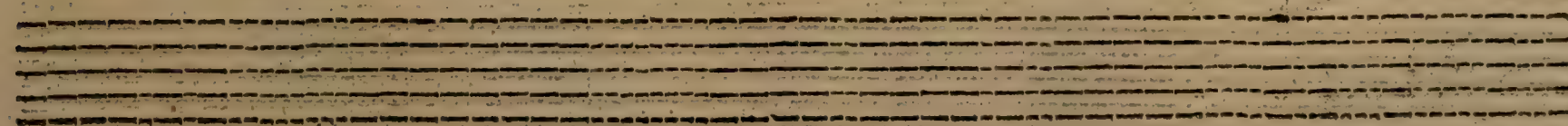
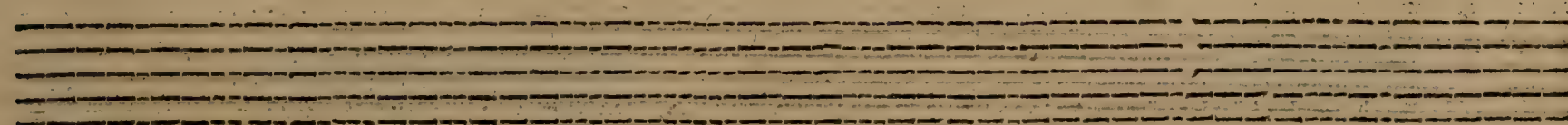
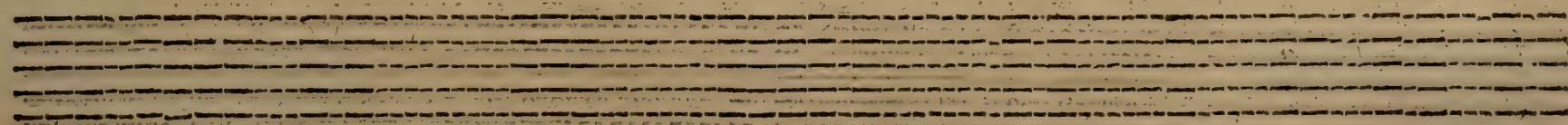
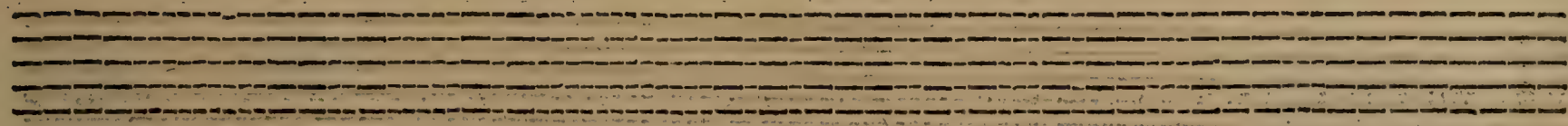
Chorus.



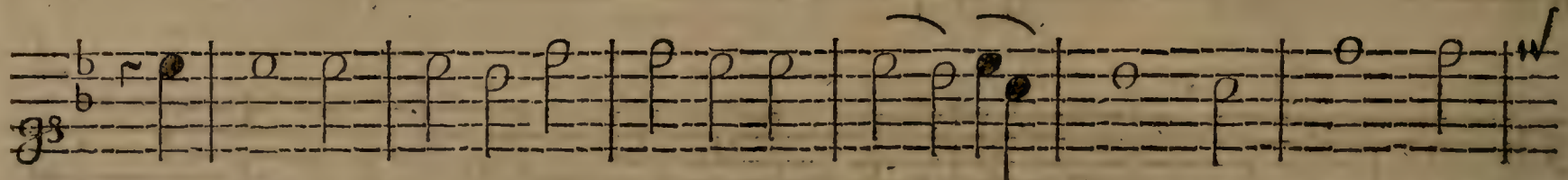
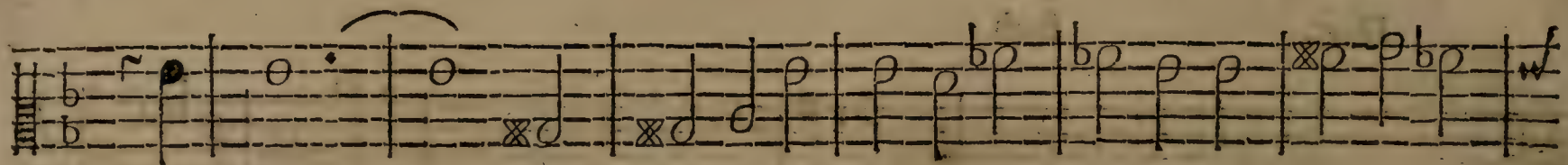
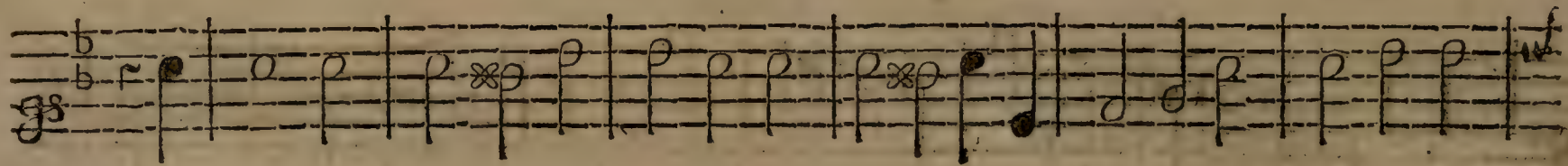
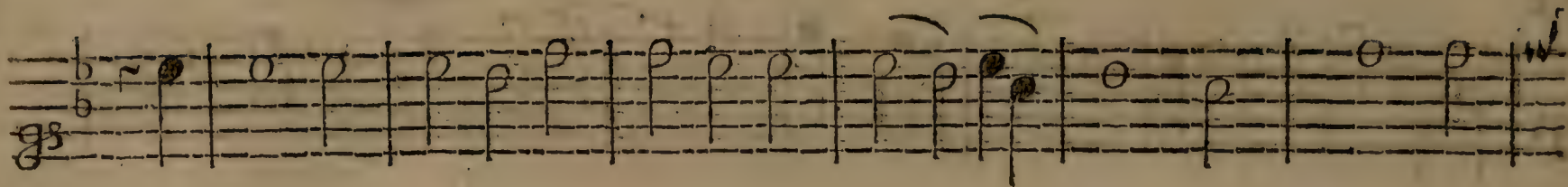
Chorus.



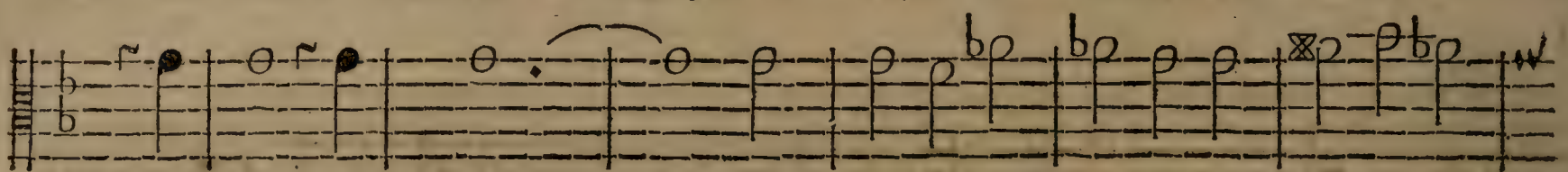
Chorus.



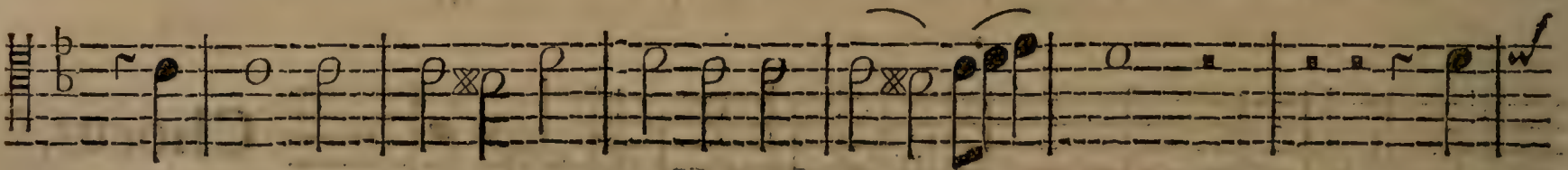




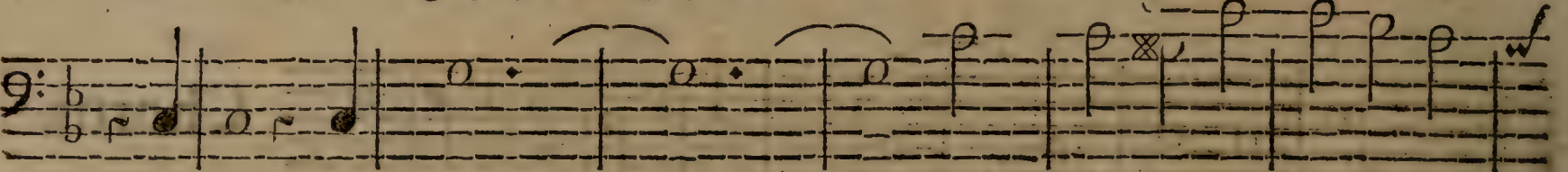
Cho. Be—hold O mighty'ft, O mighty'ft of Gods be-----hold, be——hold, at



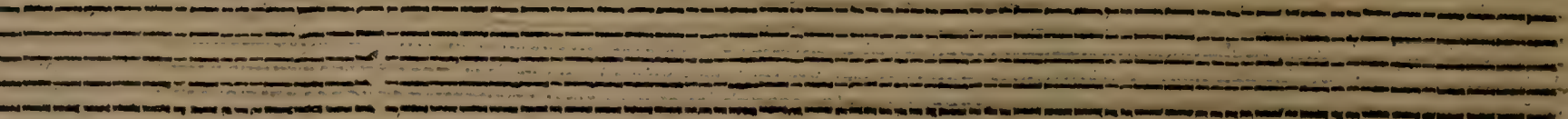
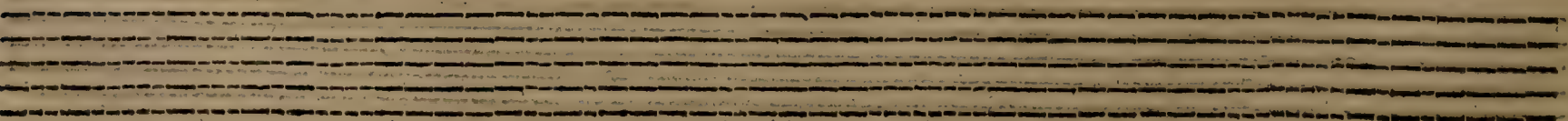
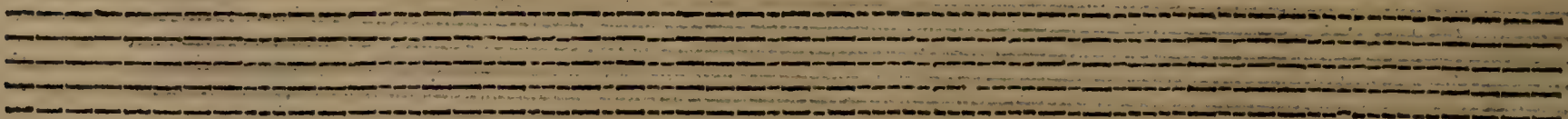
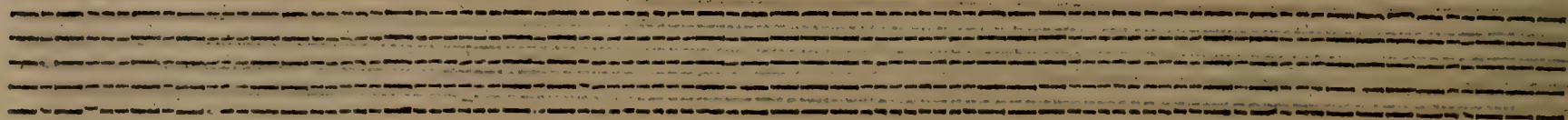
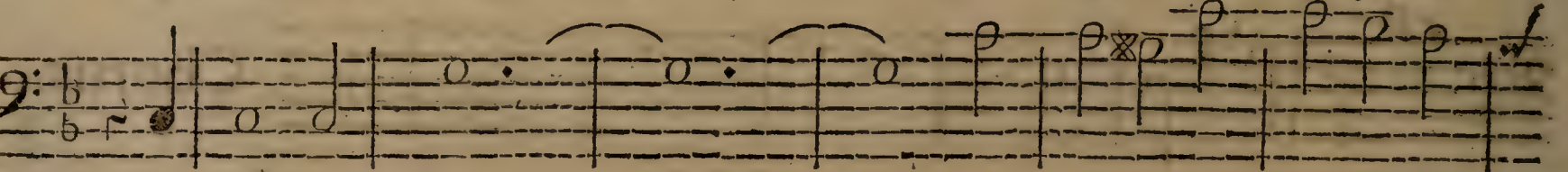
Be---hold, be-----hold      O    mighty'ft, O    mighty'ft of    Gods   be-----



Be---hold, O mighty'st, O mighty'st of Gods be-----hold, be---

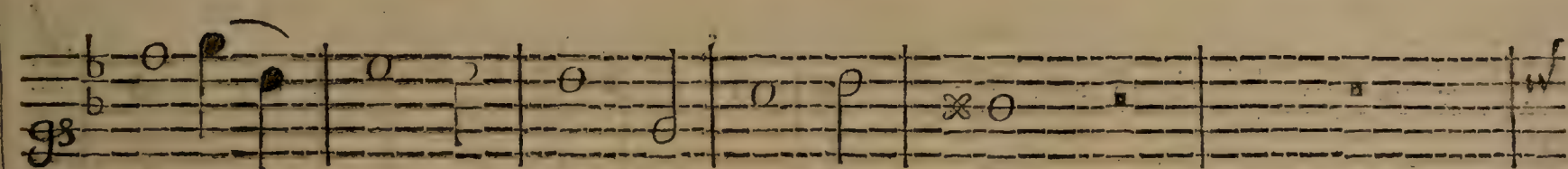
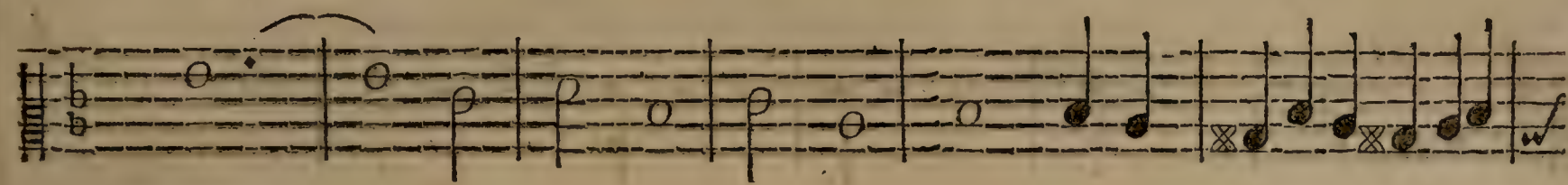
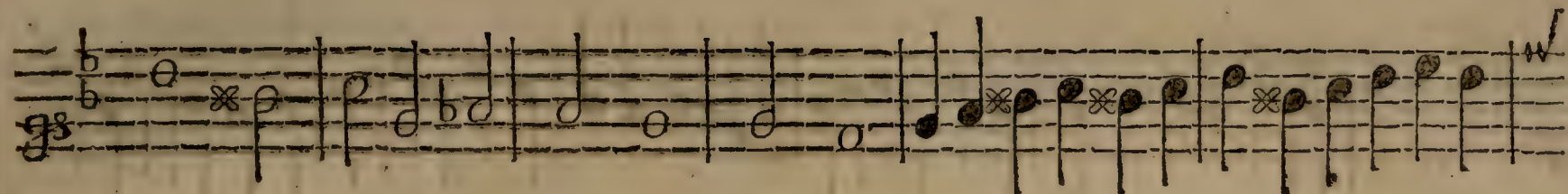
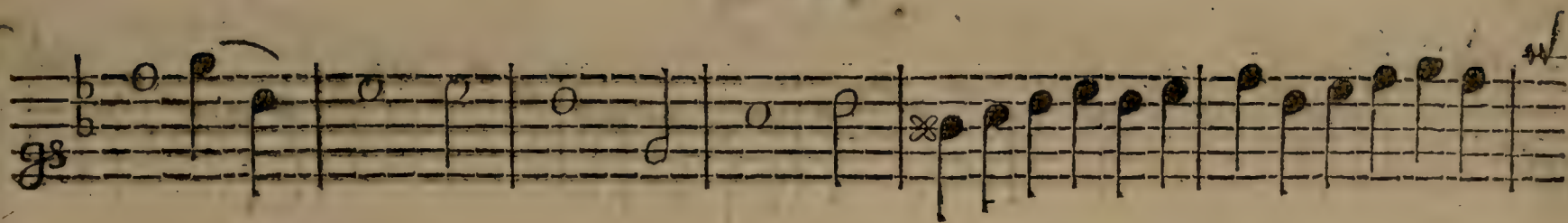


Be--hold, be-----hold,                      O    mighty't, O    mighty't of

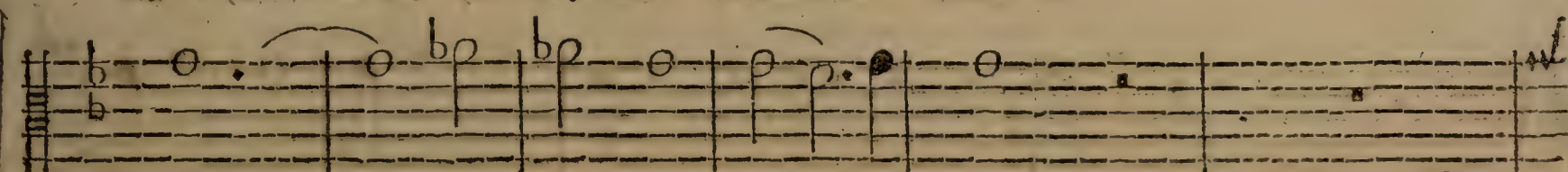




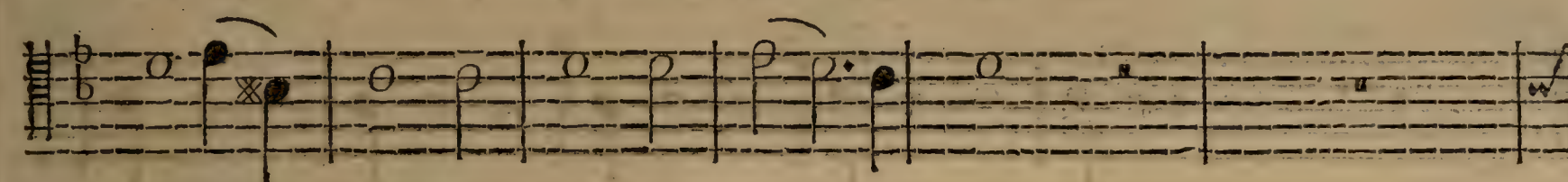
[III]



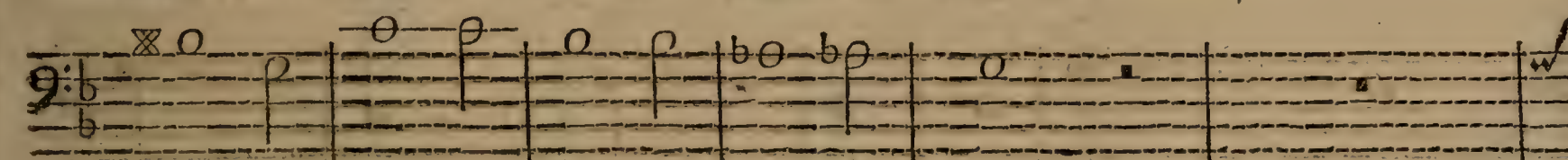
thy com—mand, at thy com—mand we come!



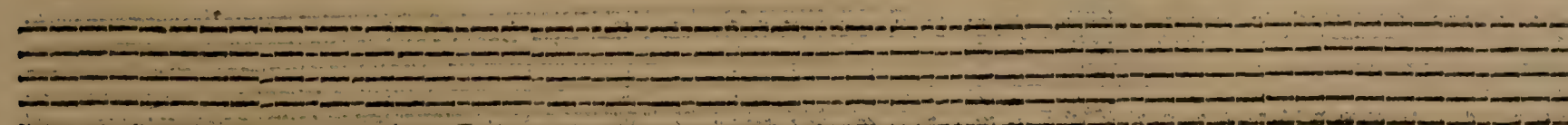
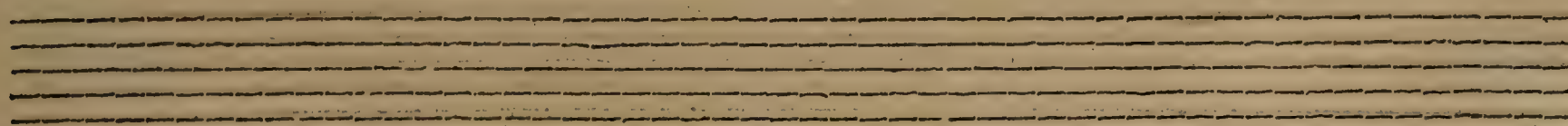
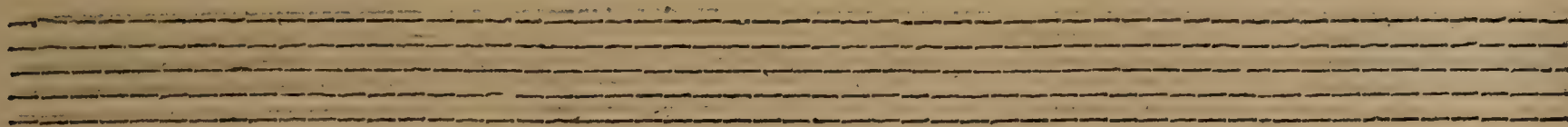
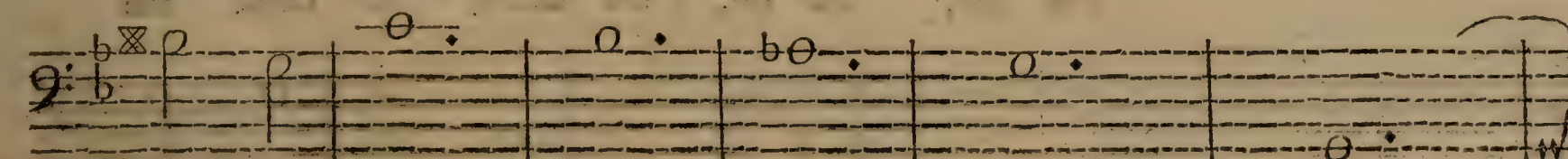
—hold, at thy com—mand we come!



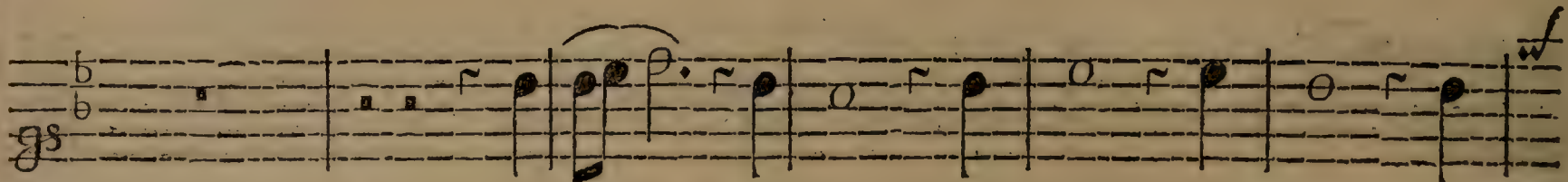
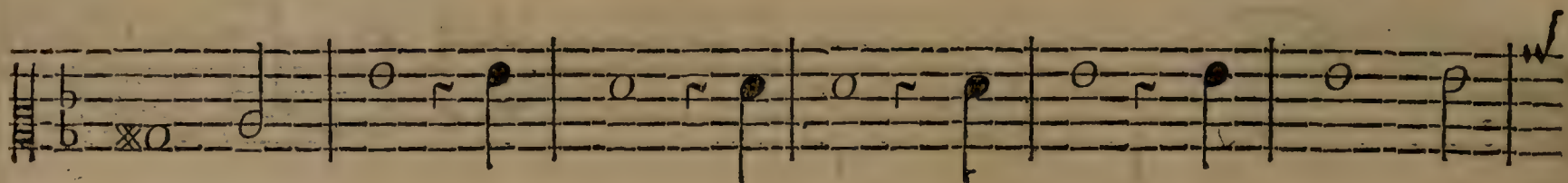
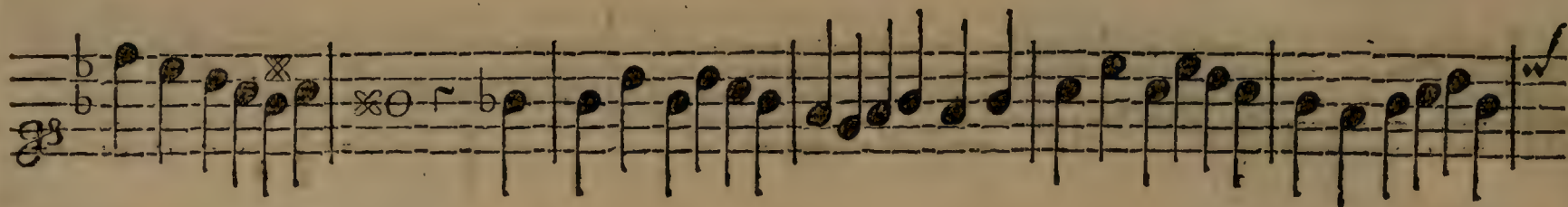
—hold, be—hold at thy com—mand we come!



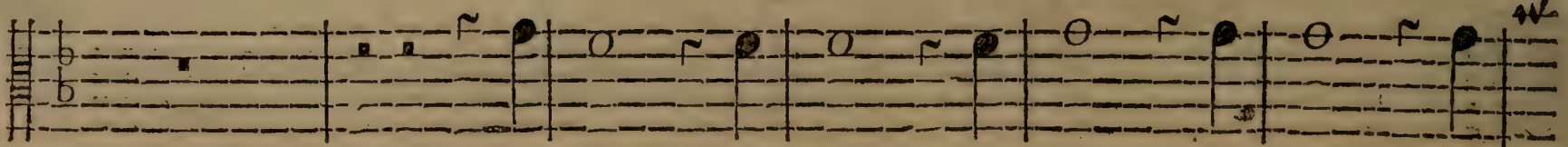
Gods be—hold, at thy com—mand we come!



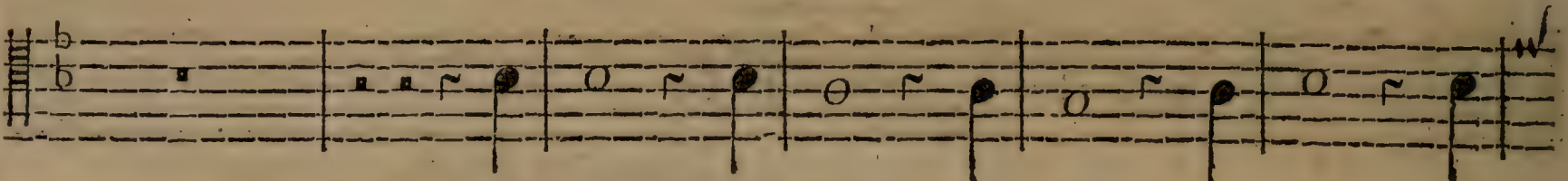




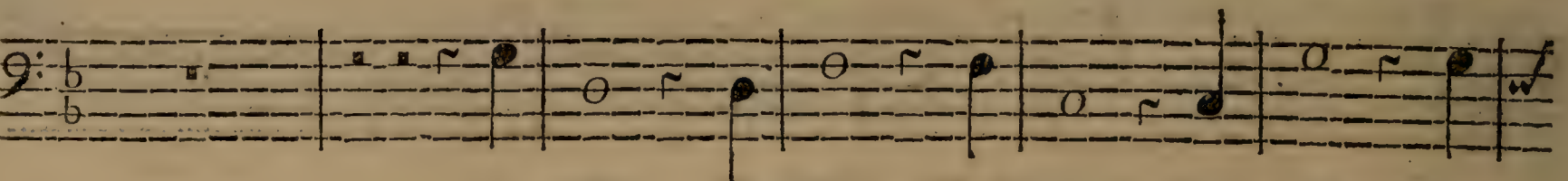
The gay, the sad, the Grave, the Glad, the



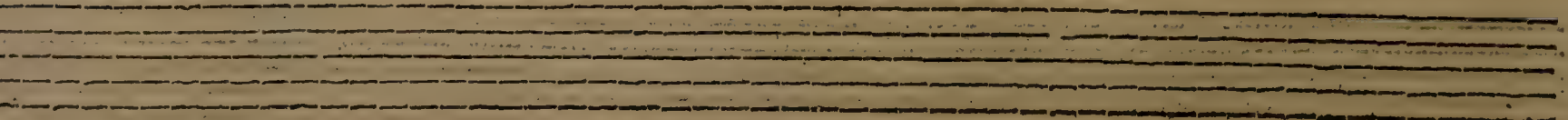
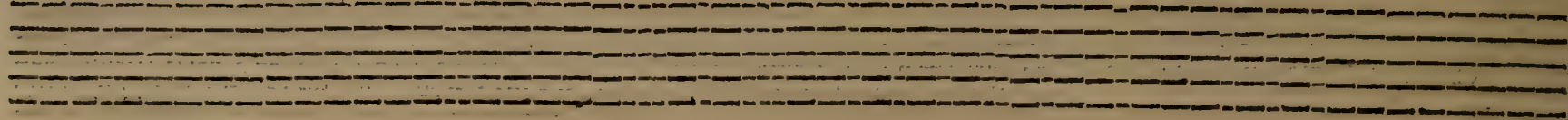
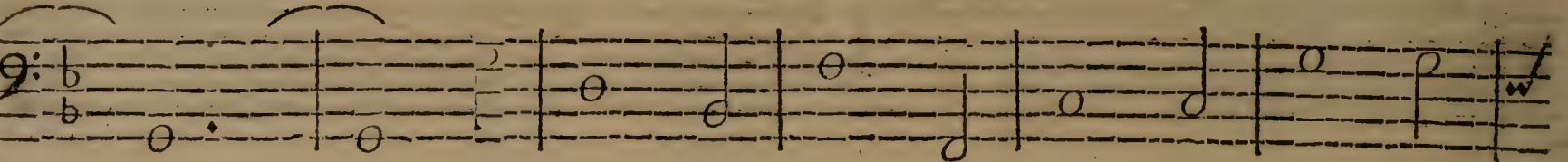
The gay, the sad, the Grave, the Glad, the



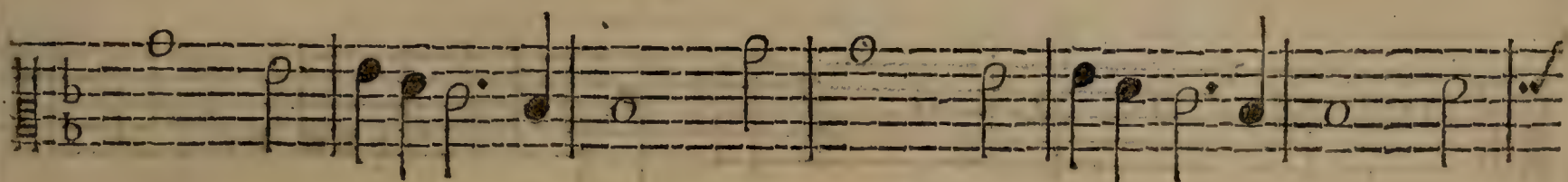
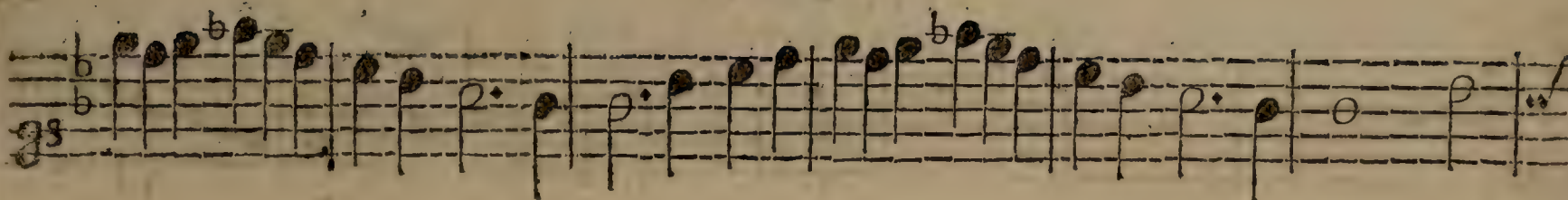
The gay, the sad, the Grave, the Glad, the



The gay, the sad, the Grave, the Glad, the







youth — — full and the Old ;

All



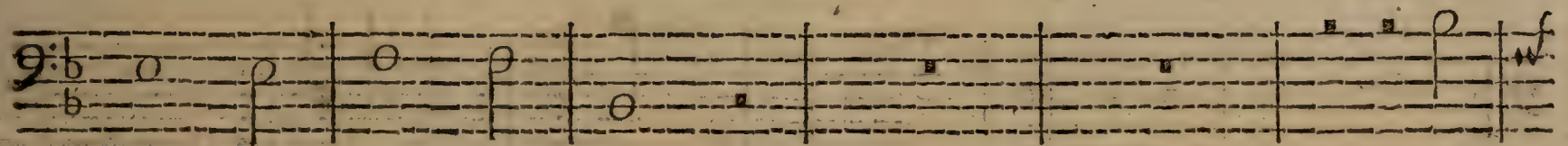
youthfull and the Old ;

All



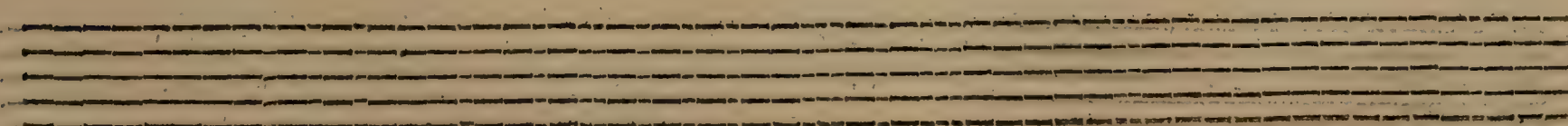
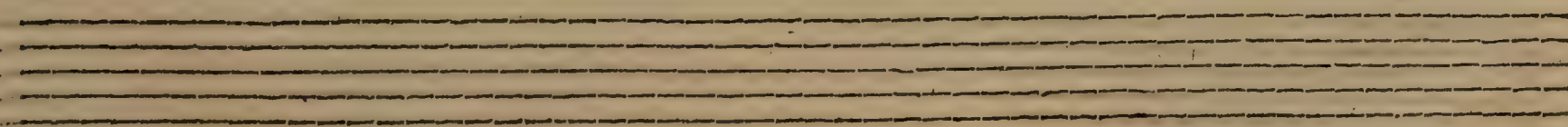
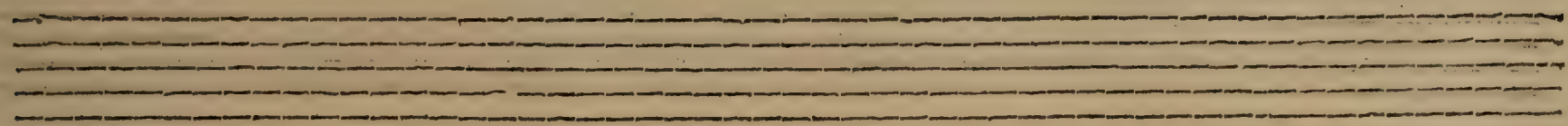
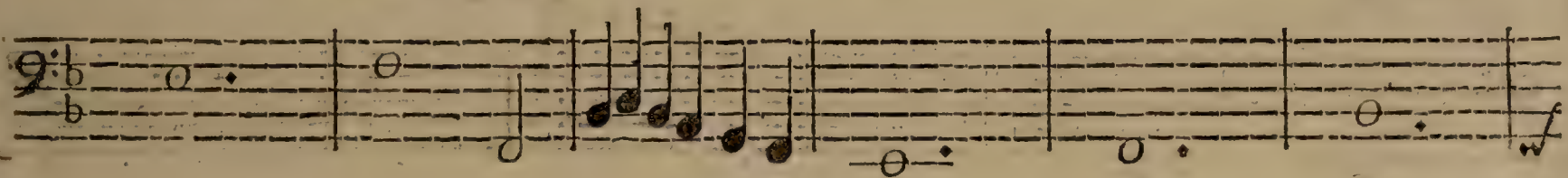
youth — — full and the Old ;

All

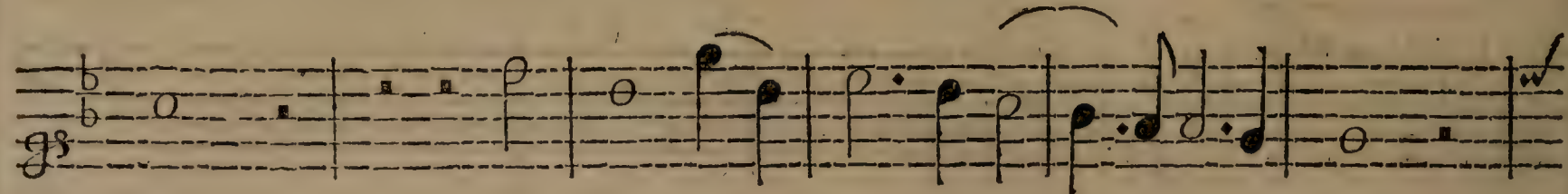
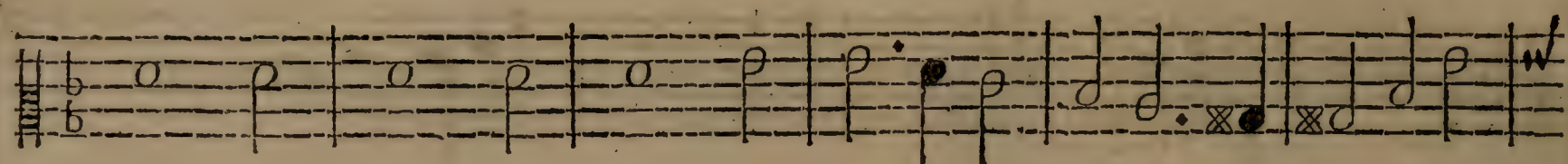
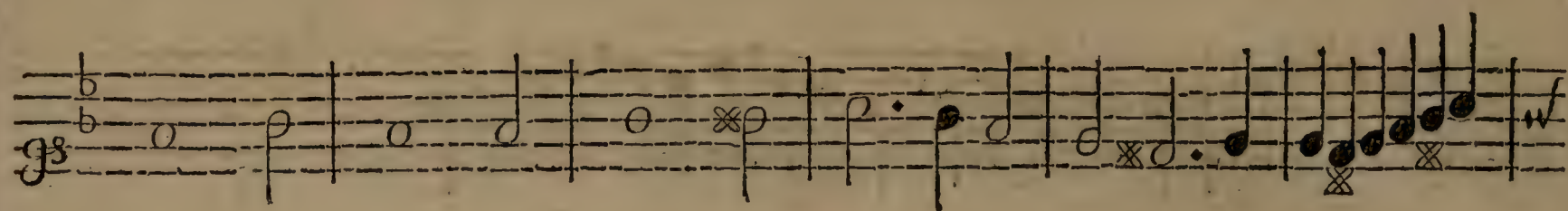
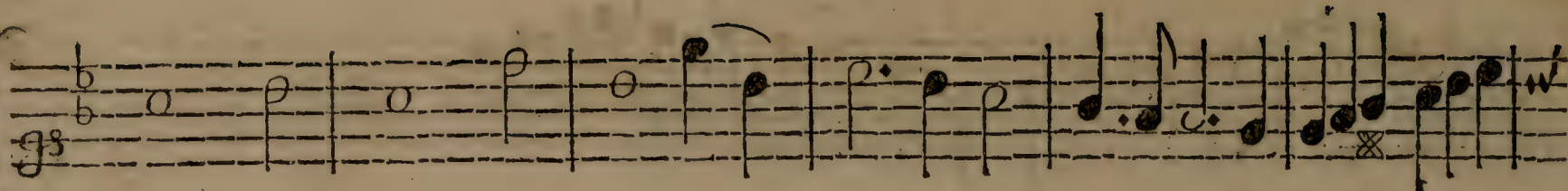


youthfull and the Old ;

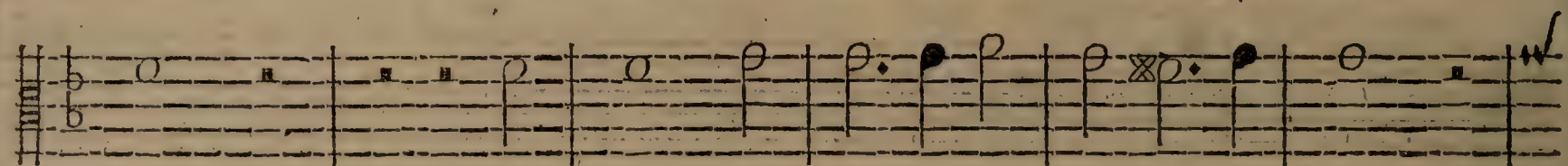
All



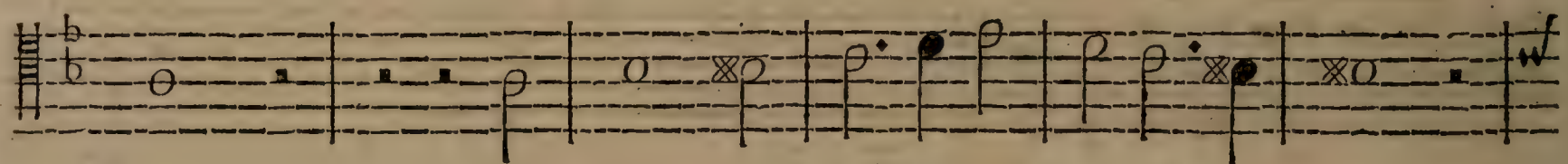




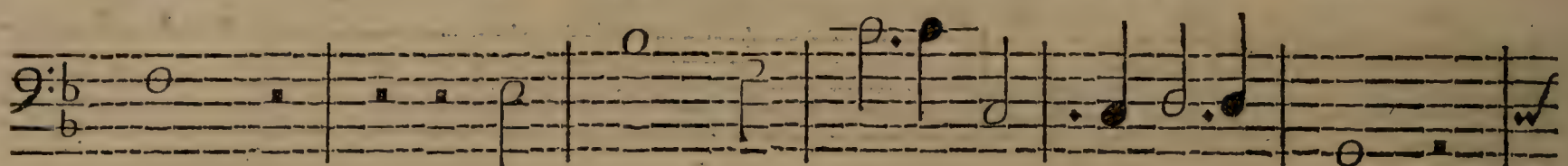
meet, all meet, all meet as at the day of Doom.



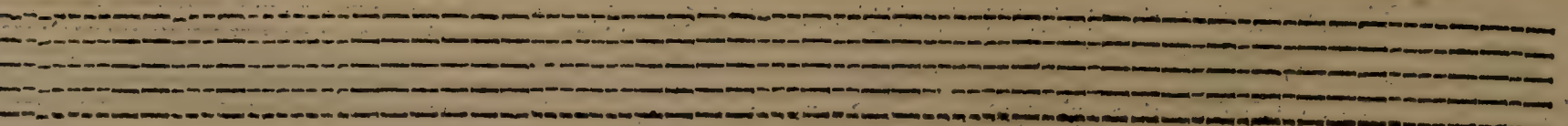
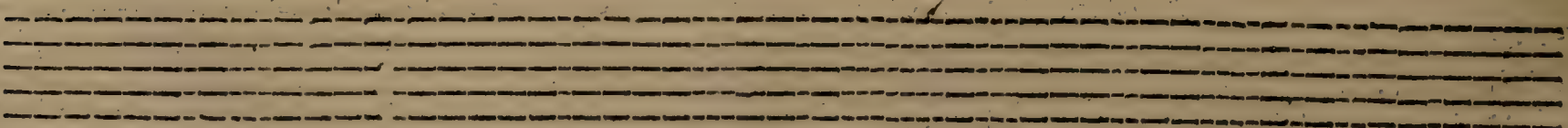
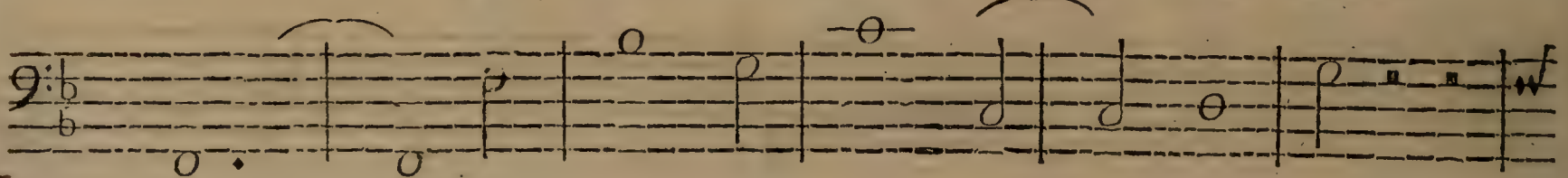
meet, all meet, all meet as at the day of Doom.



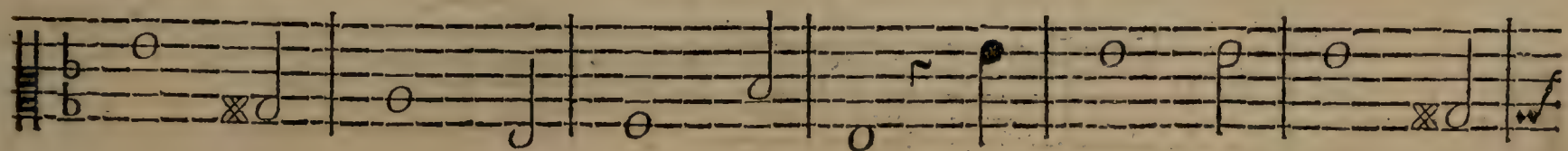
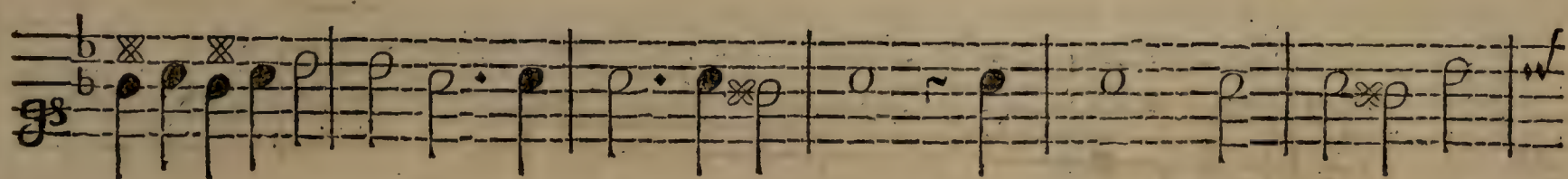
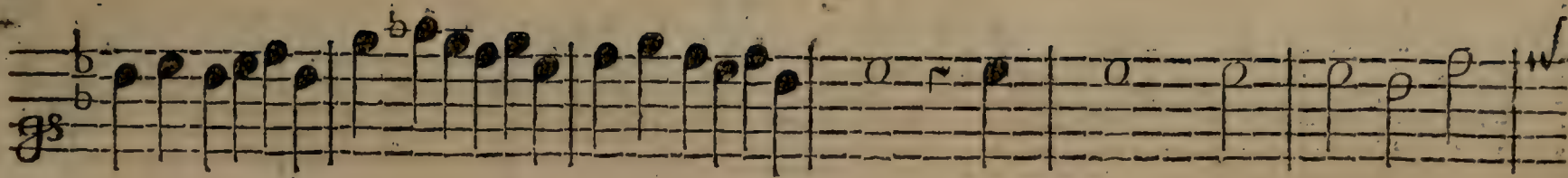
meet, all meet, all meet as at the day of Doom.



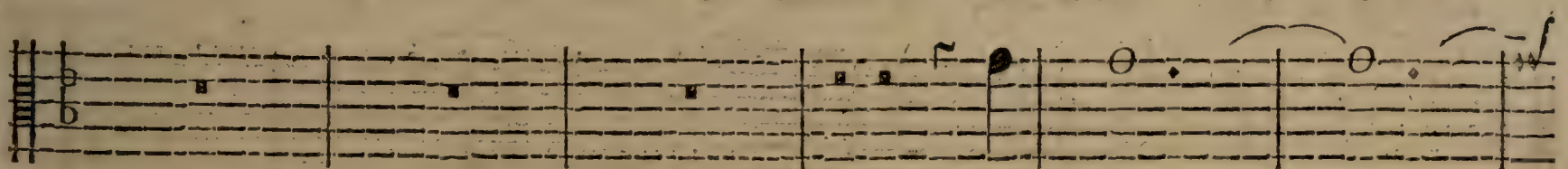
meet, all meet, all meet as at the day of Doom.



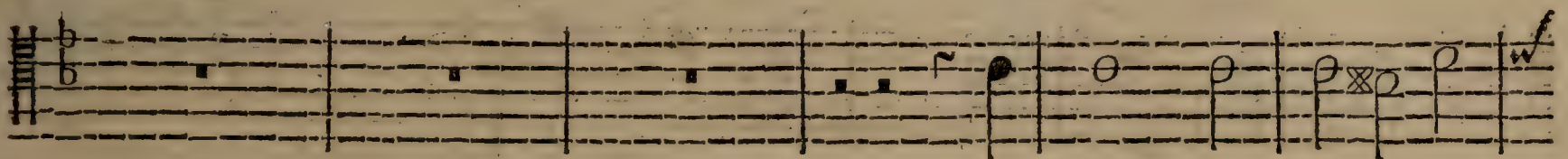




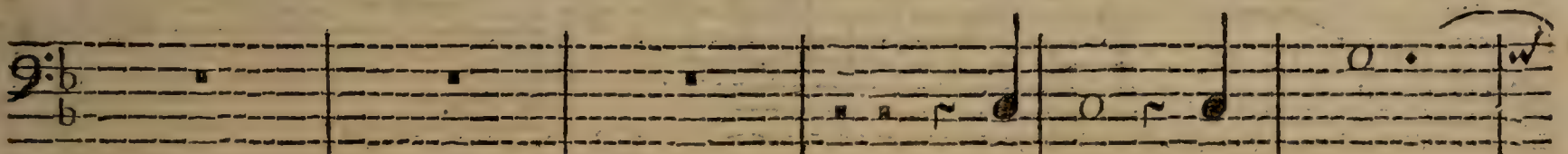
Be—hold, O mighty'ft, O



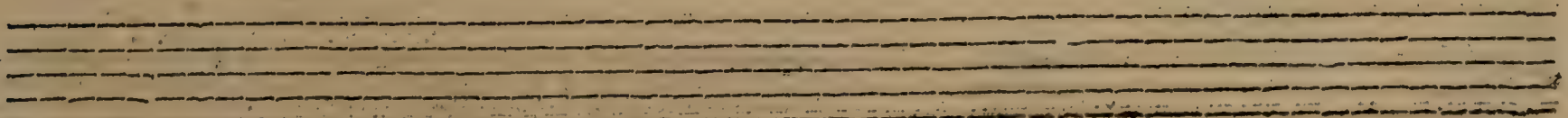
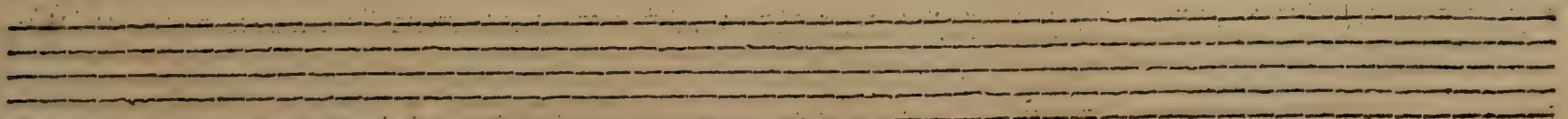
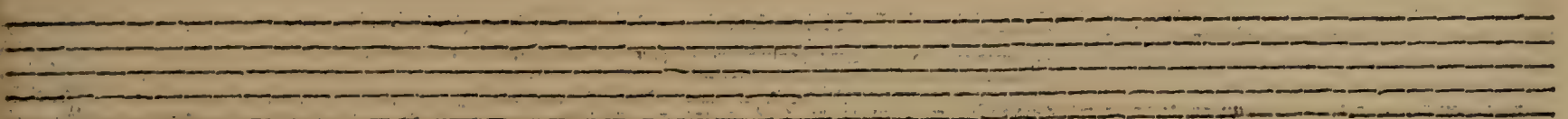
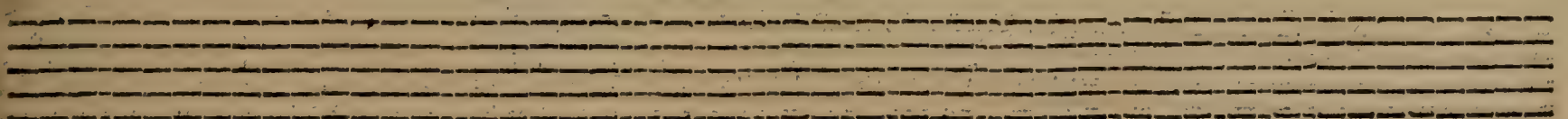
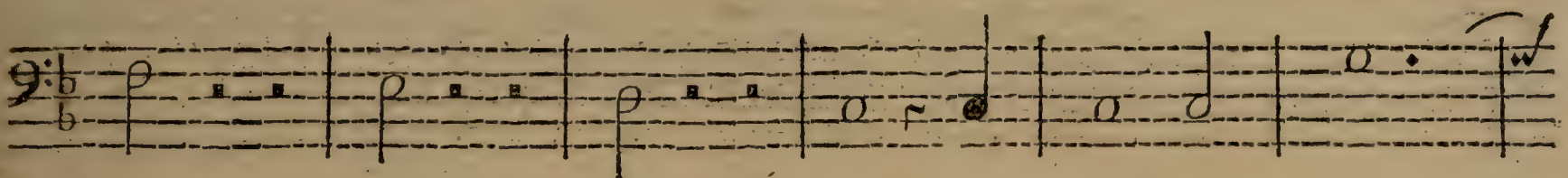
Be-----hold,



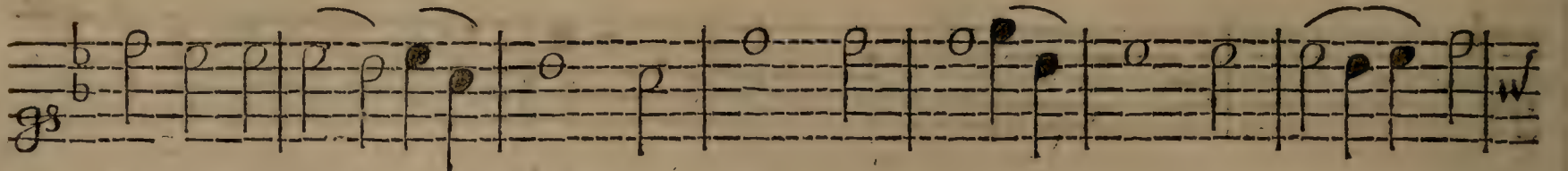
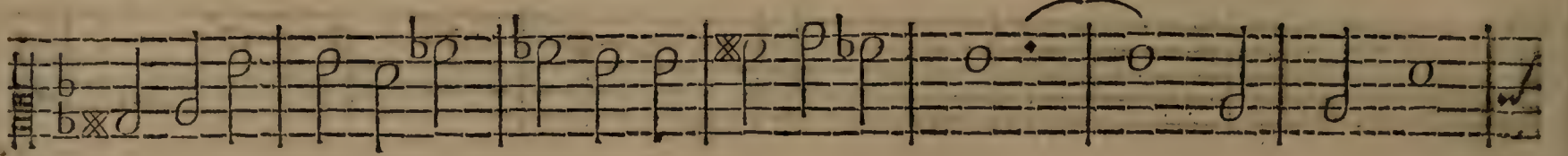
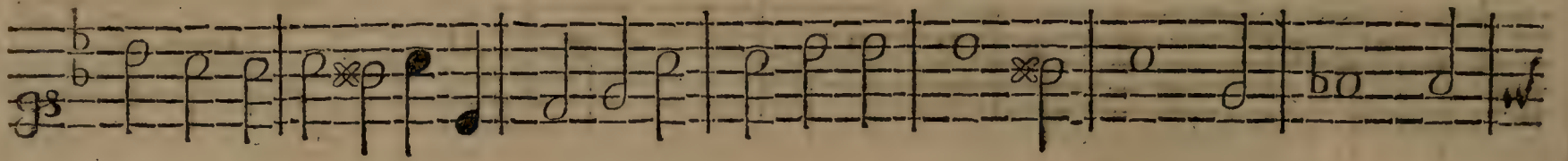
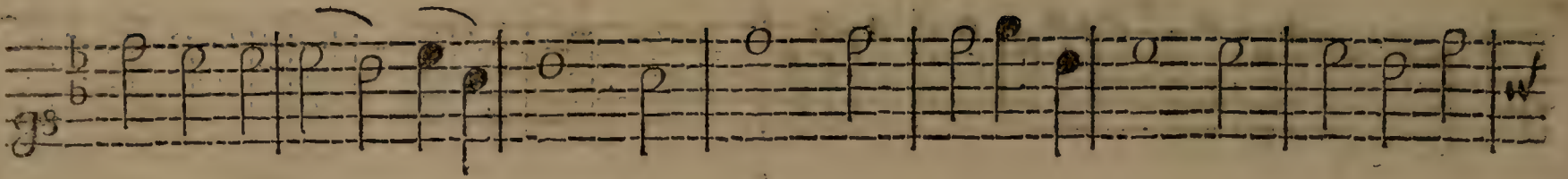
Be—hold, O mighty'ft, O



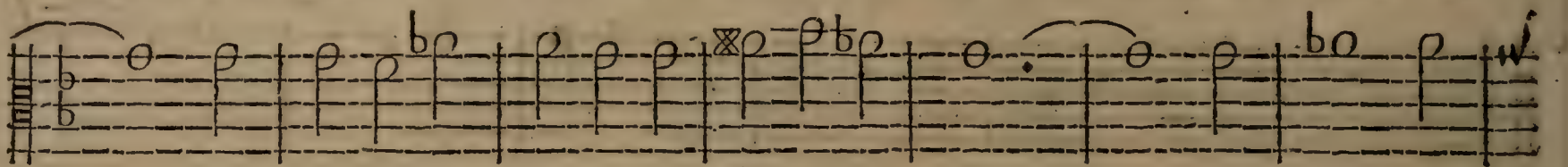
Be--hold, Be——hold,







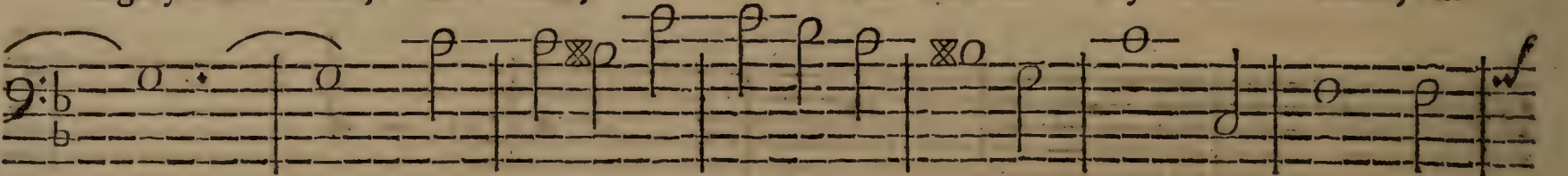
mighty'ft of Gods, be---hold, be---hold at thy com---mand, be---hold at



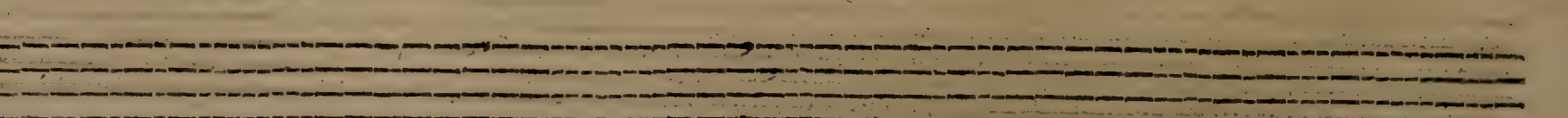
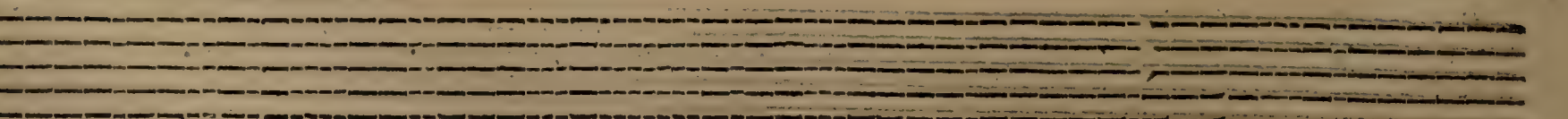
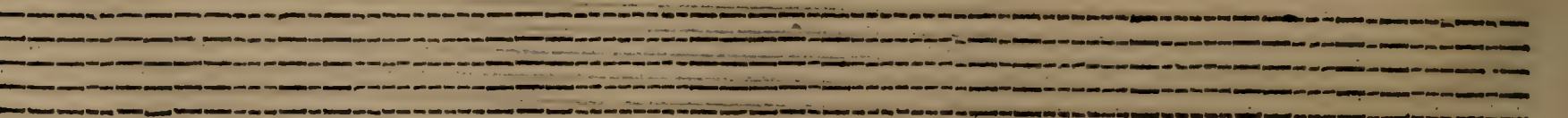
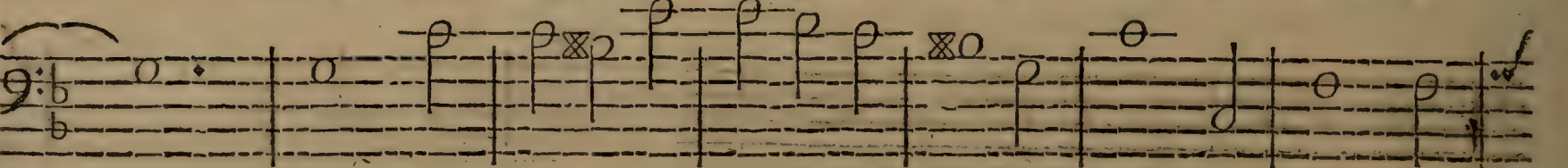
O mighty'ft, O mighty'ft of Gods be---hold, be---hold at



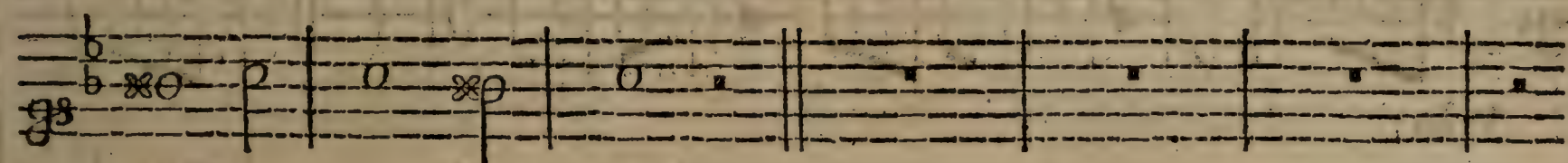
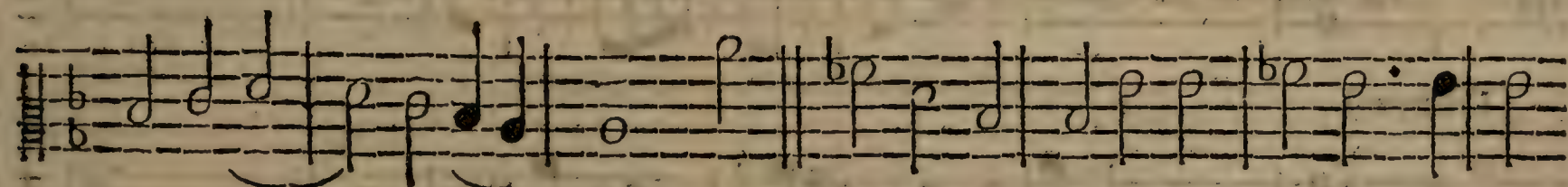
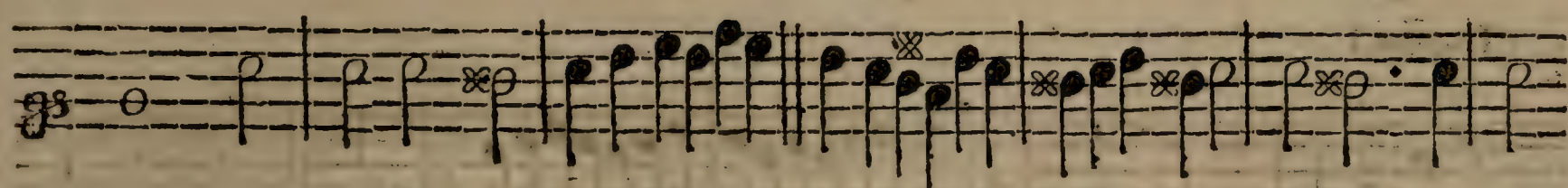
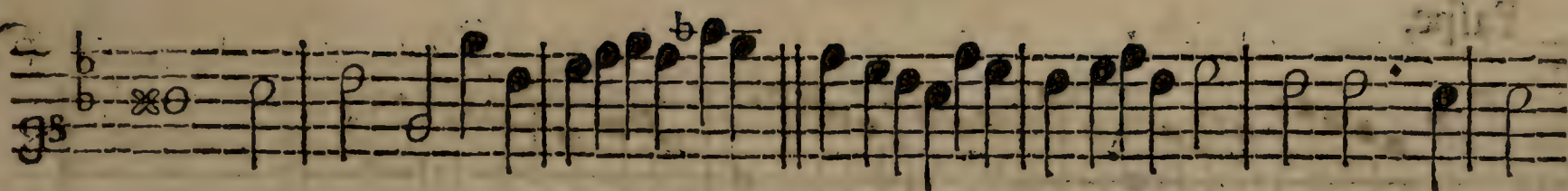
mighty'ft of Gods, be---hold, be---hold at thy com---mand, at



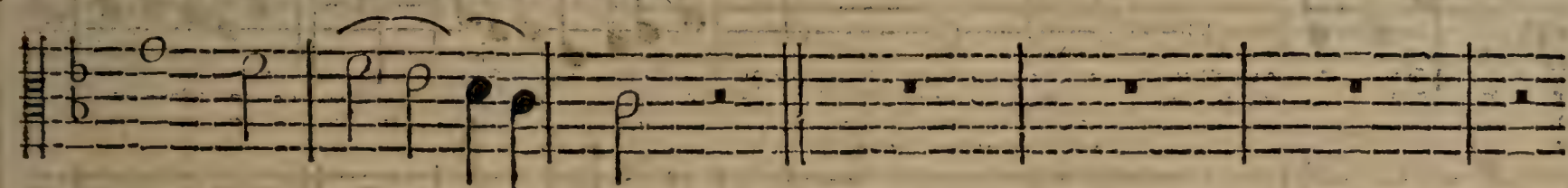
O mighty'ft, O mighty'ft of Gods be---hold, be---hold at



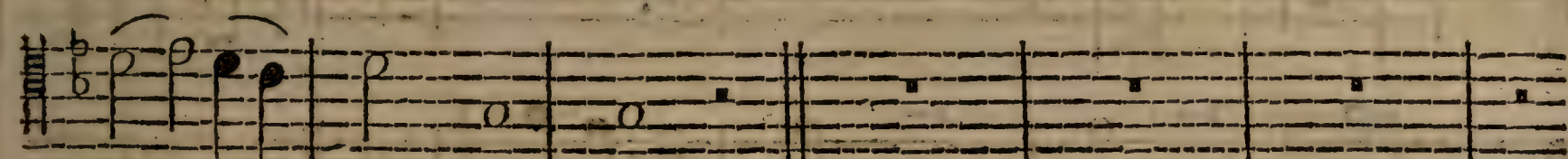




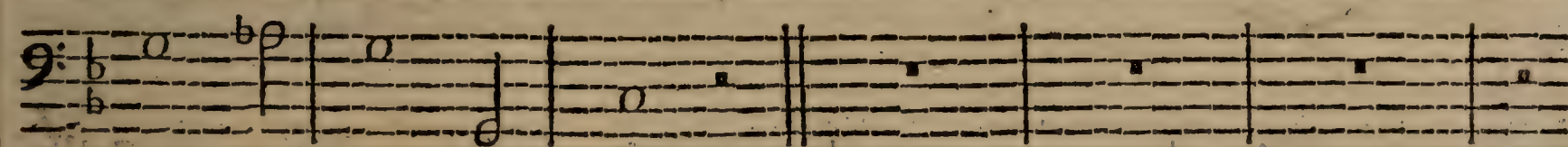
thy com—mand we Come.



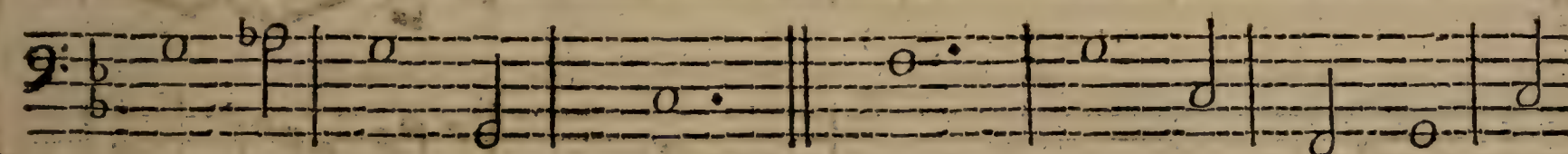
thy com—mand we Come.



thy com—mand we Come.



thy com—mand we Come.





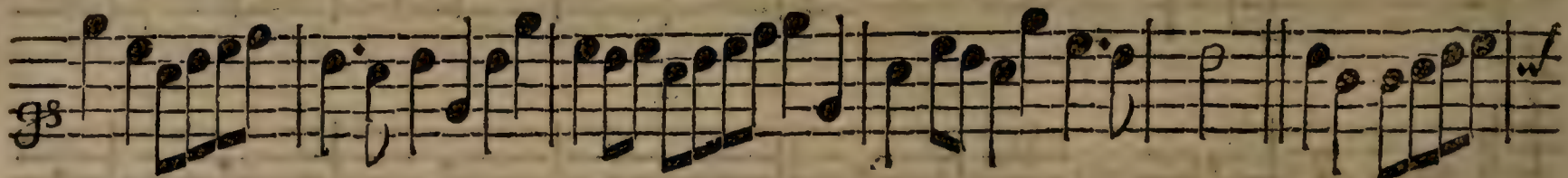
Paspe.



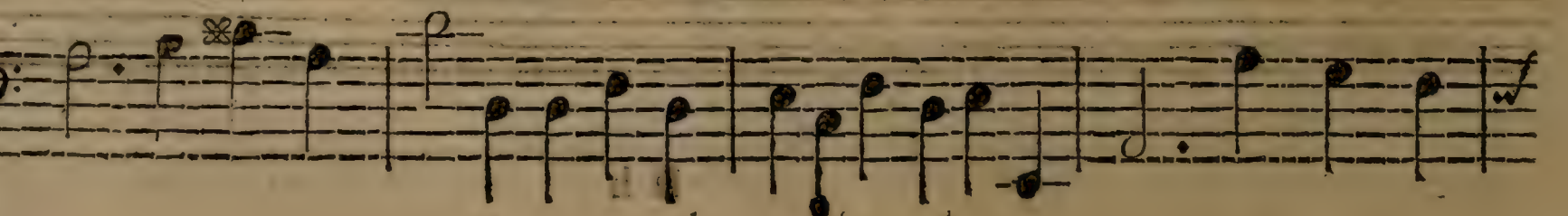
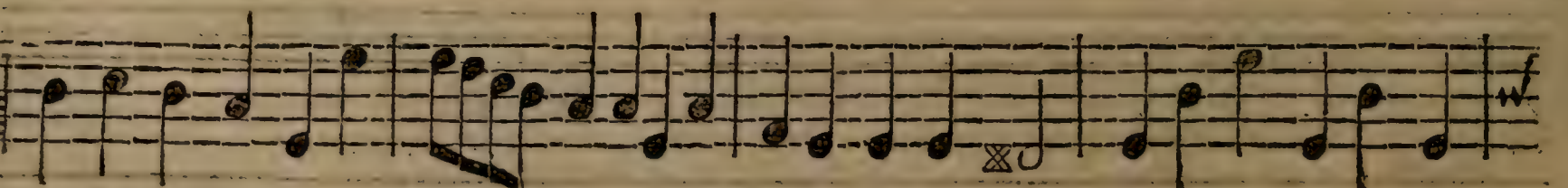
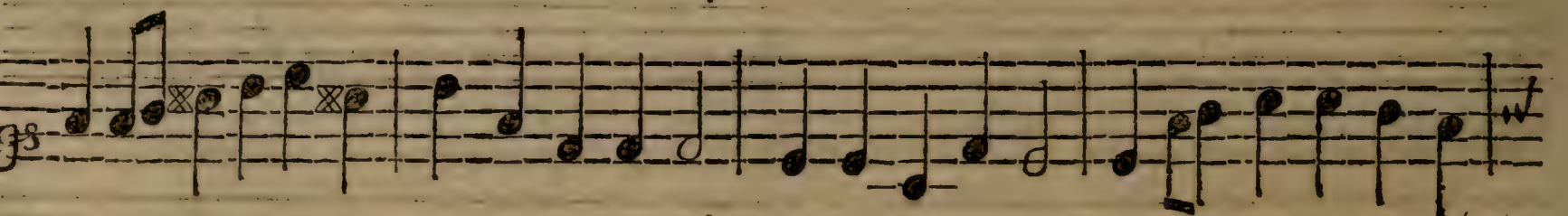
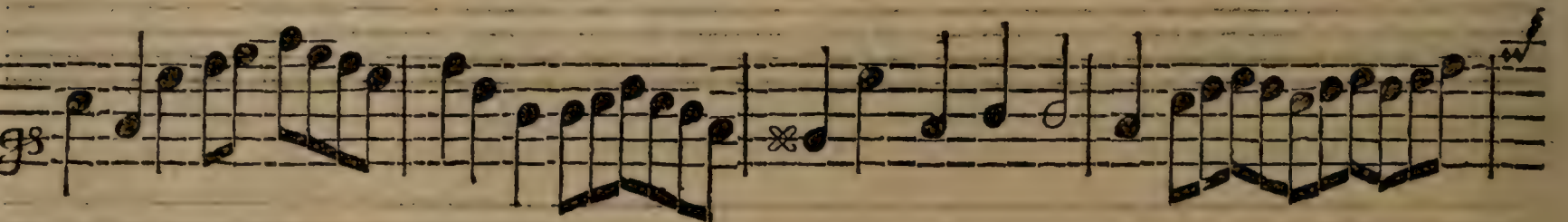
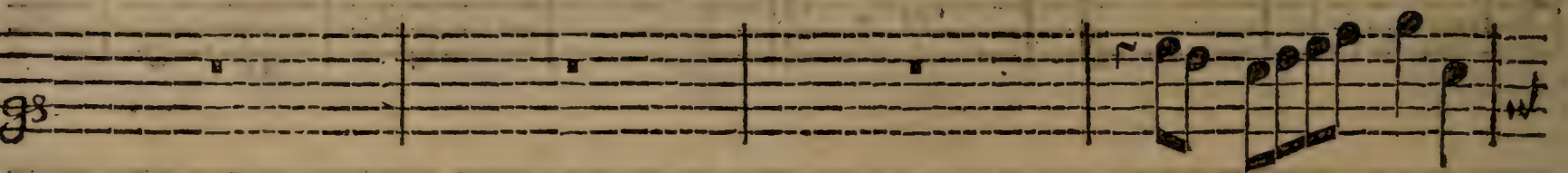
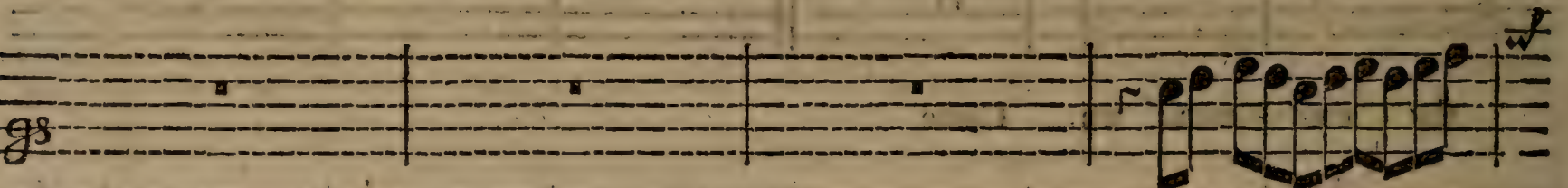
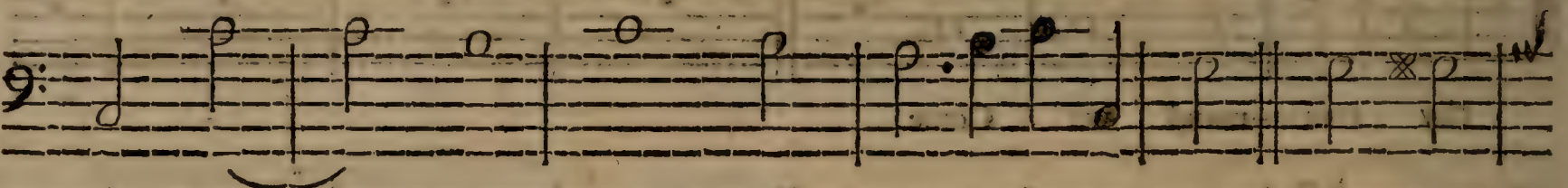
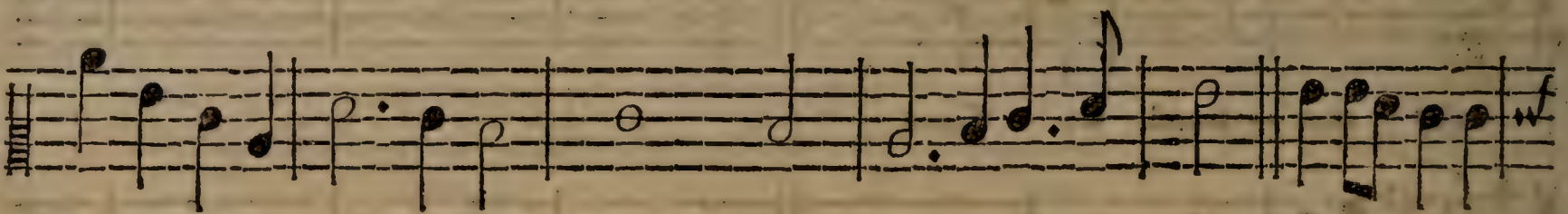
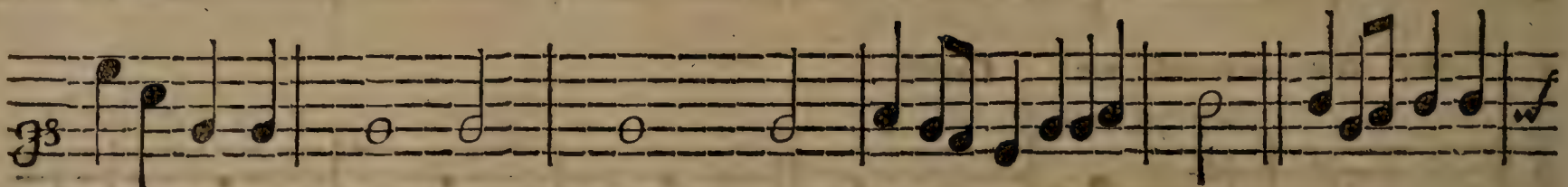
(Trumpet.)



(Trumpet.)



(Violin)





Oh the sweet de--lights of Love, oh, oh, oh, oh, oh the sweet de--

Oh the sweet de--lights of Love, oh, oh, oh, oh, oh the sweet de--

—lights of Love, who who would live, who, who would live and not enjoy-em?

—lights of Love, who would live, who who would live, would live and not enjoyem?



I'de re-fuse the Throne of *Fove*, should power—or ma-jesty, should

I'de re-fuse the Throne of *Fove*, should power—

power—or ma-jesty de-destroy e'm. First strain again.

or ma-jesty de-destroy e'm. First strain again.

First strain again.

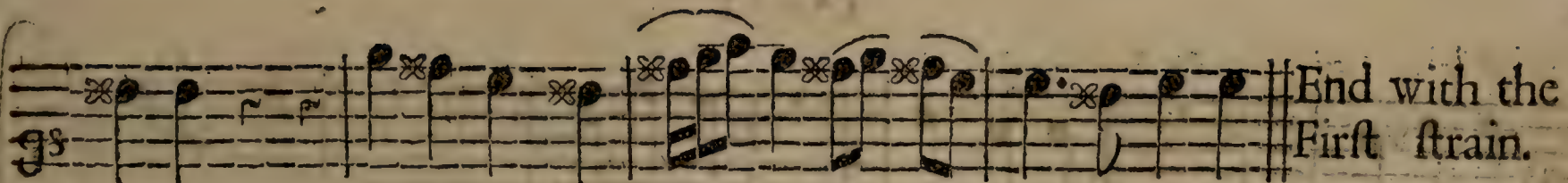
Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealous—

Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealous—

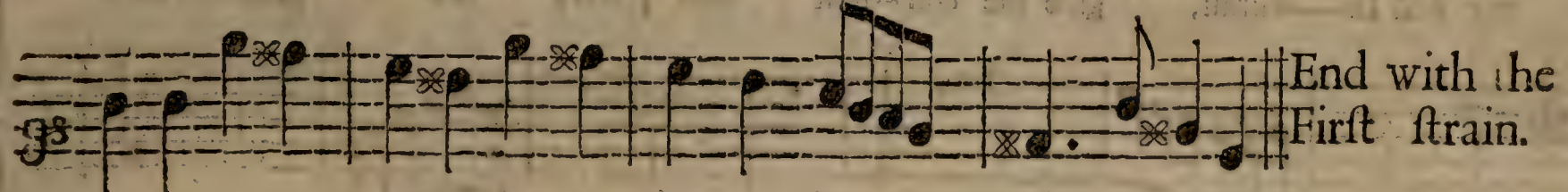
sies and Cares: But let Love, let Love remove e'm, but let Love re—

sies and Cares: But let Love, but let Love re—

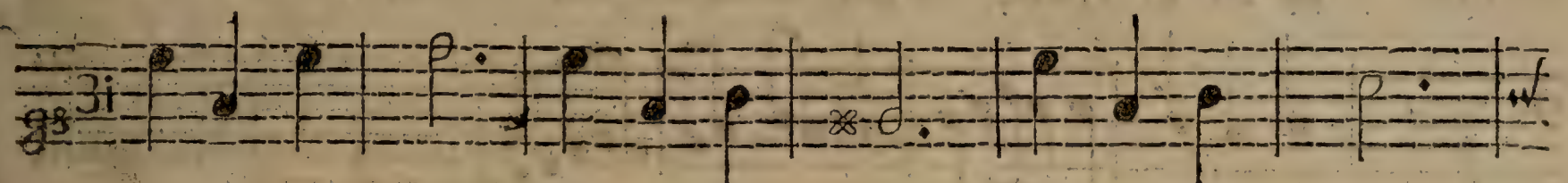




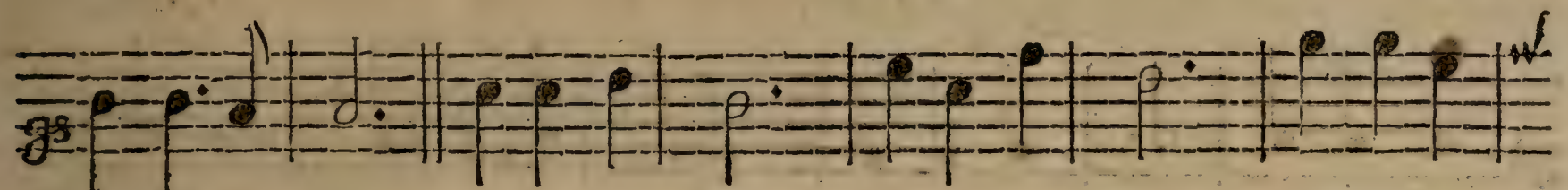
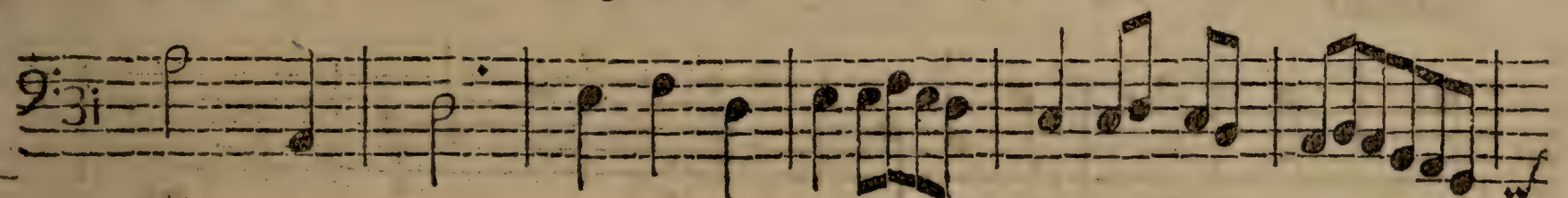
—move e'm, I approve e'm, I ap-prove e'm, I approve e'm.



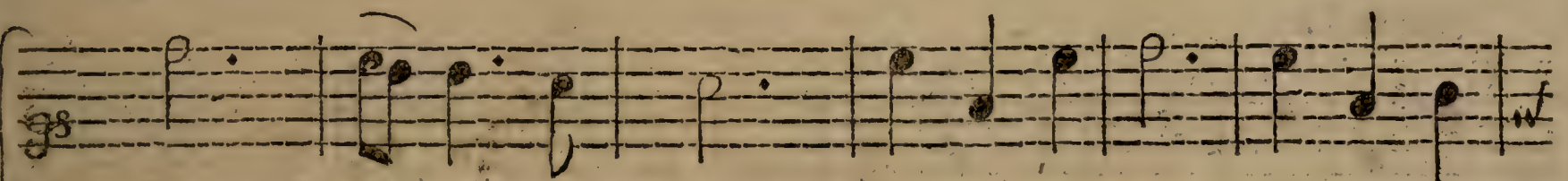
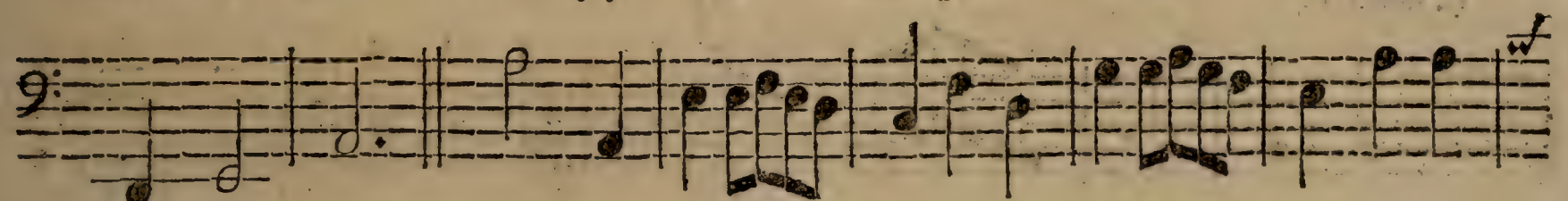
—move e'm, I ap-prove e'm, I ap-prove e'm, I———approve e'm.



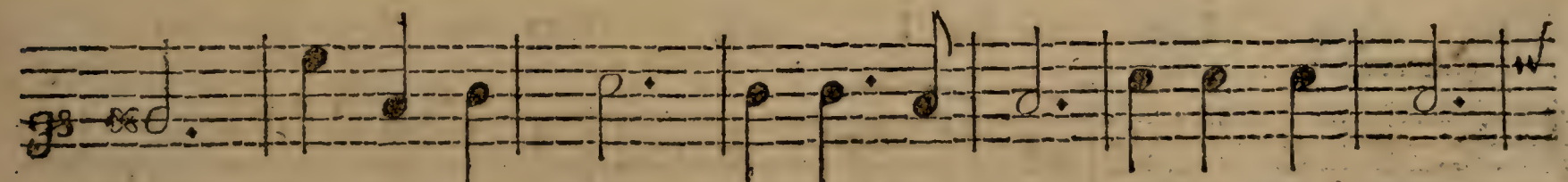
Let Monarchs fight for power and Fame, with noise and Arms



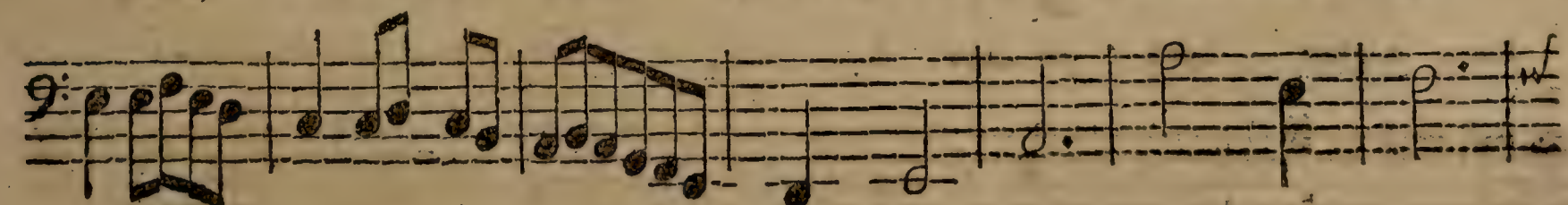
mankind a—larm, Let dayly fears their qui—et fright and cares dis—



—turb their rest by Night; Let Monarchs fight for power and



Fame, with noise and Arms Man kind a—larm, greatness shall ne'er





my foul In—thrall, give me con—tent and I have all, greatness shall

ne'er my foul In—thrall, give me con—tent and I have all.

(Chorus.)

(Chorus)

(Chorus.)

Here mighty Love to the I call, Give me *Af—tre—a*

Here mighty Love to the I call, Give me *Af—tre—a*

(Chorus.) Here mighty Love to the I call, Give me *Af—tre—a*

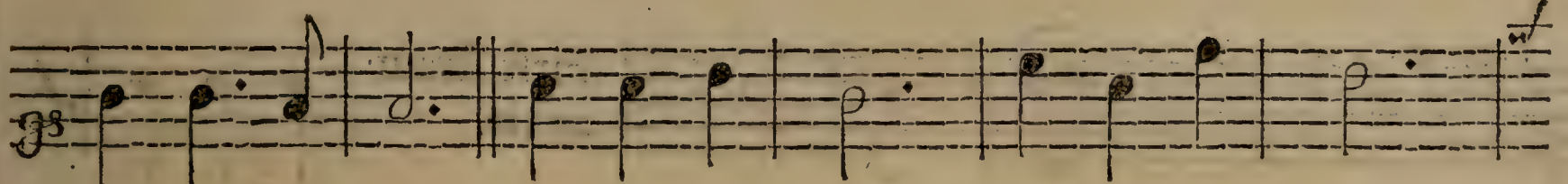
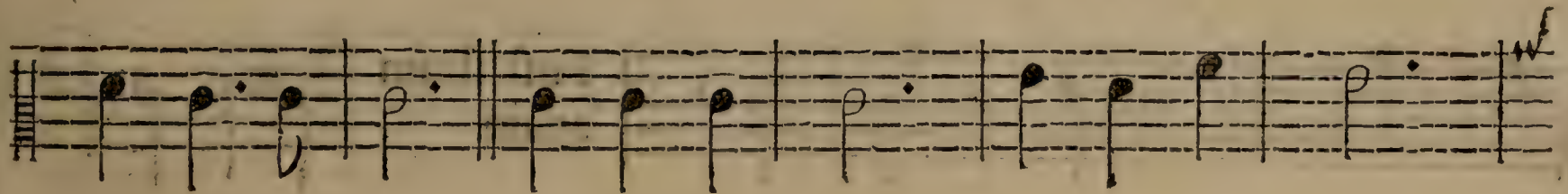
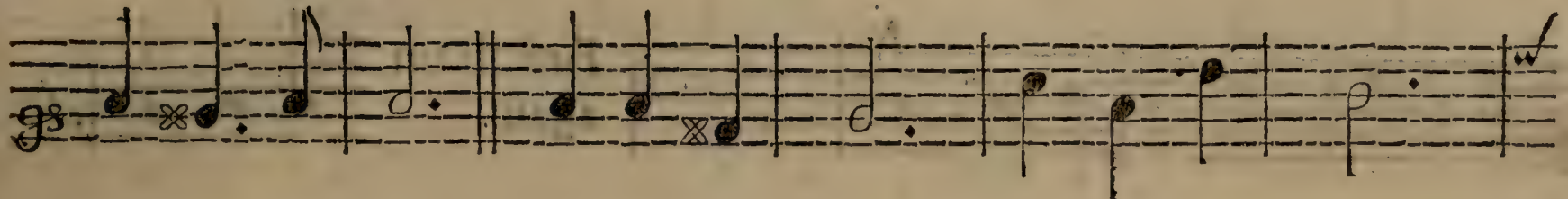
Here mighty Love to the I call, Give me *Af—tre—a*

Here mighty Love to the I call, Give me *Af—tre—a*

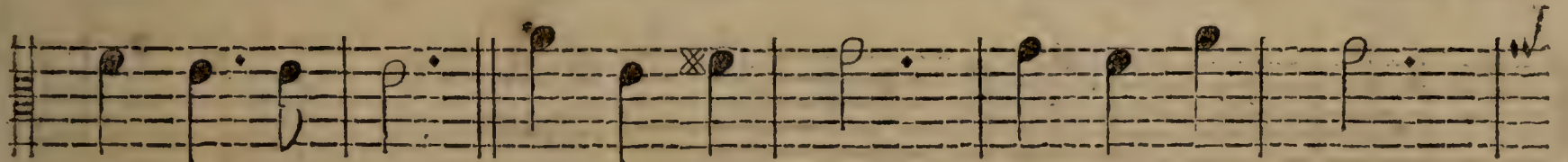
Here mighty Love to the I call, Give me *Af—tre—a*

Here mighty Love to the I call, Give me *Af—tre—a*

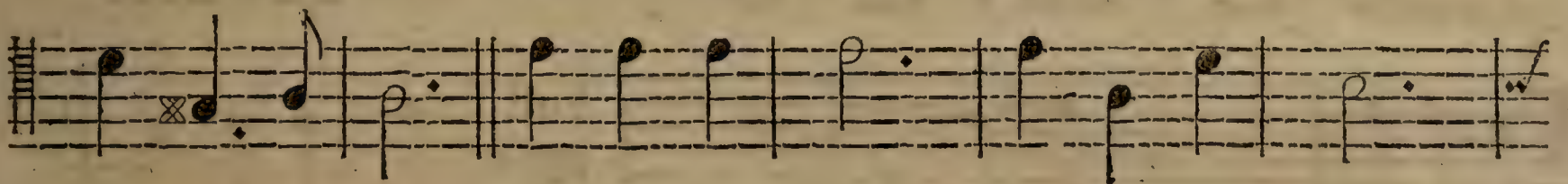




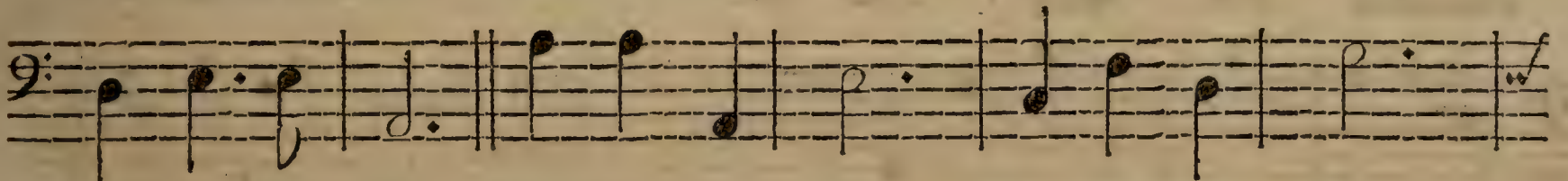
and I have all; That soft that sweet that Charming Fair,



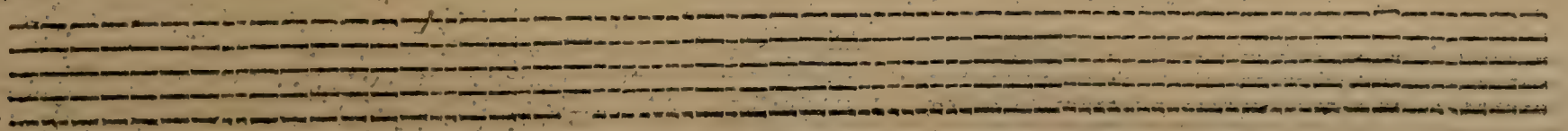
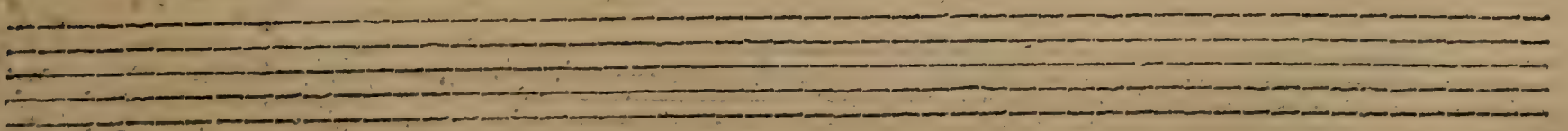
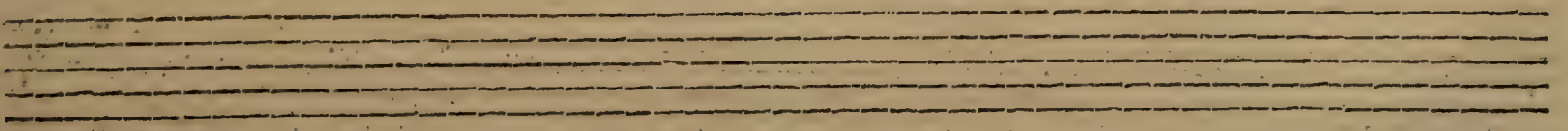
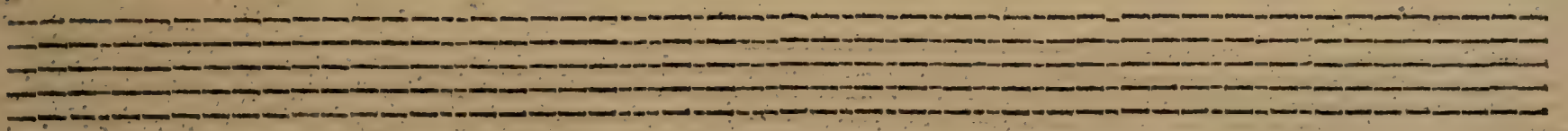
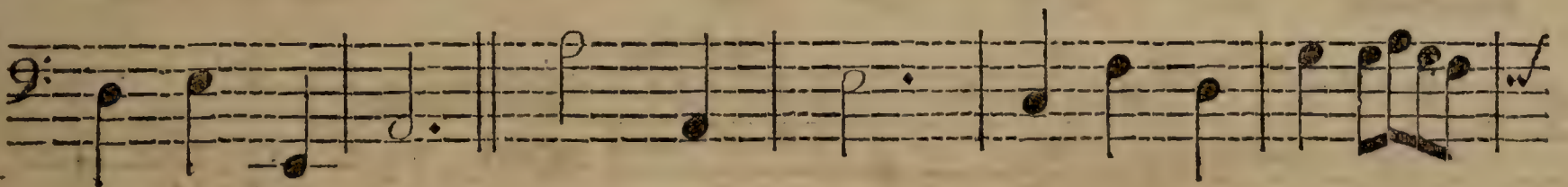
and I have all; That soft that sweet that Charming Fair,



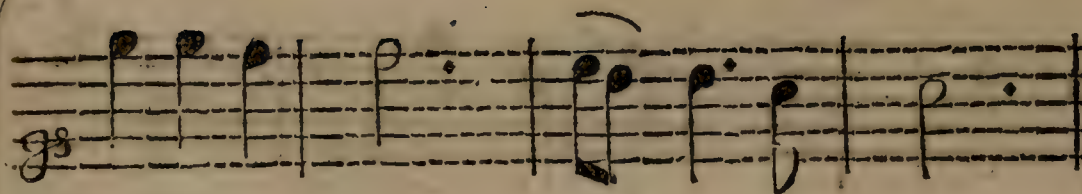
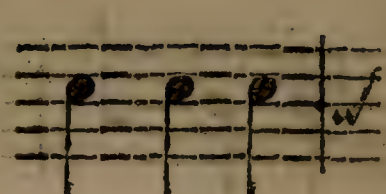
and I have all; That soft that sweet that Charming Fair,

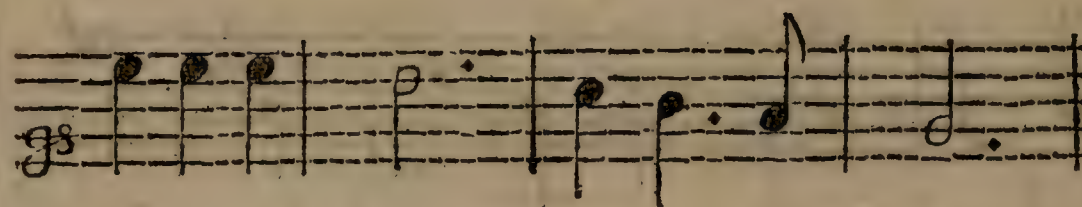
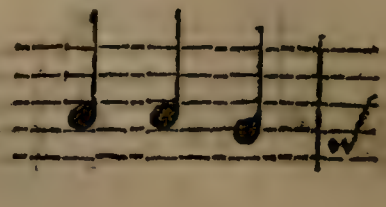


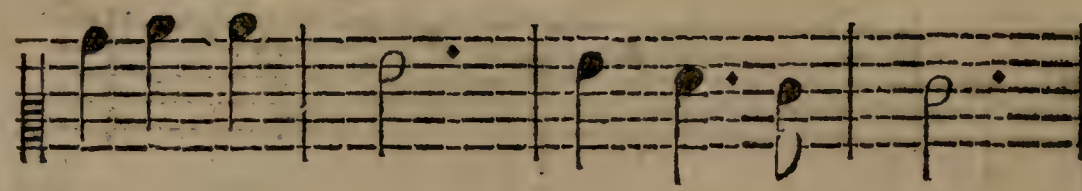
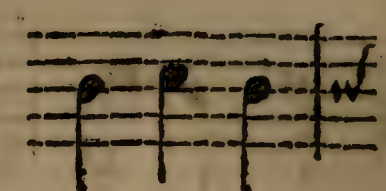
and I have all; That soft that sweet that Charming Fair,


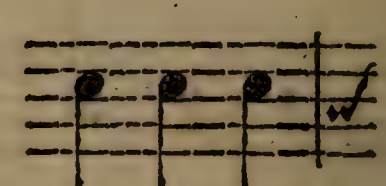




	First strain again.	
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	First strain again.	
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	First strain again.	
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	First strain again.	
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Fate cannot hurt whilst I have her.

Shes wealth and

	First strain again.	
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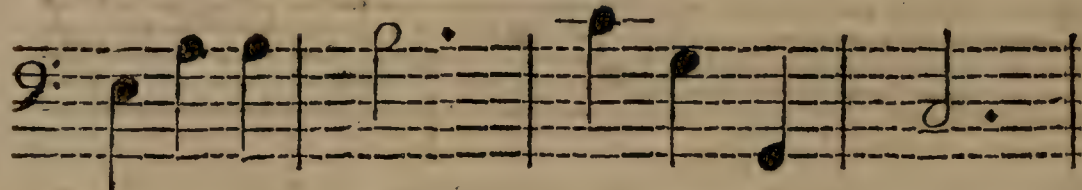
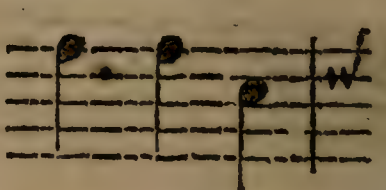
Fate cannot hurt whilst I have her.

Shes wealth and

	First strain again.	
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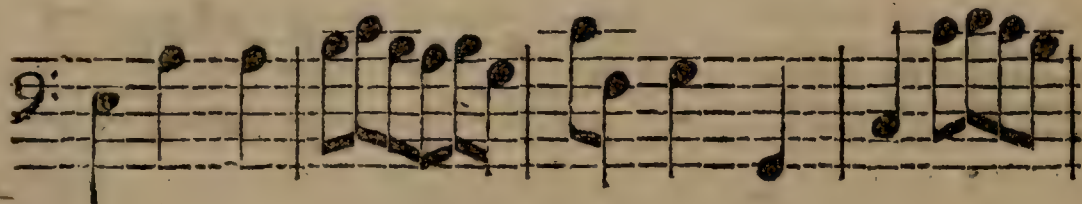
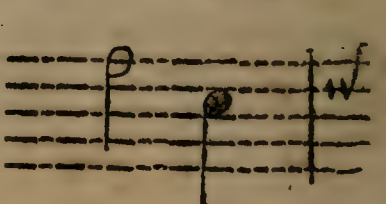
Fate cannot hurt whilst I have her.

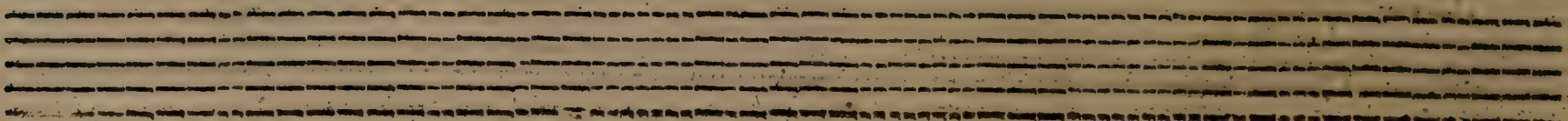
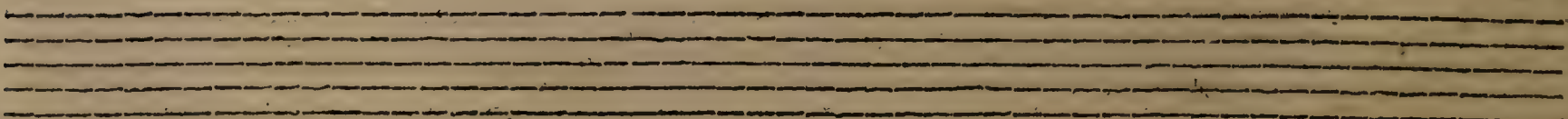
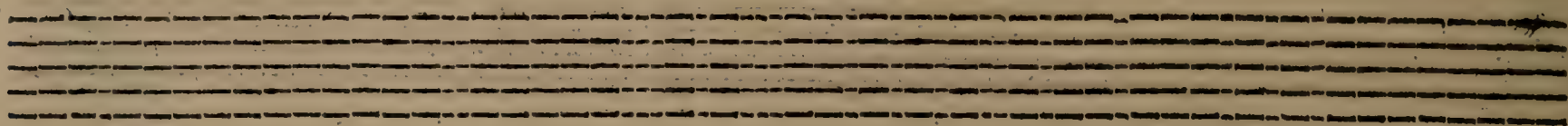
Shes wealth and

	First strain again.	
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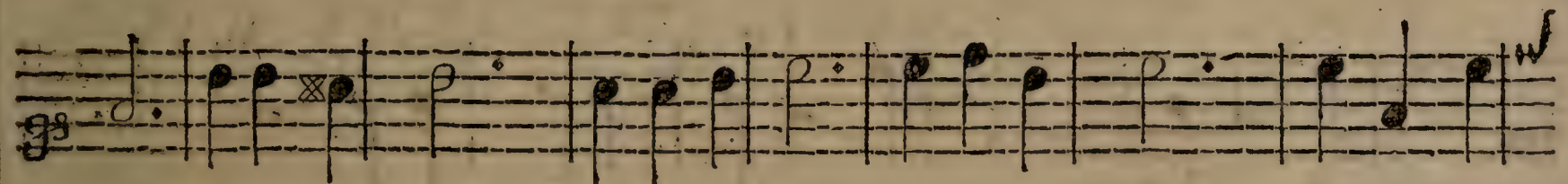
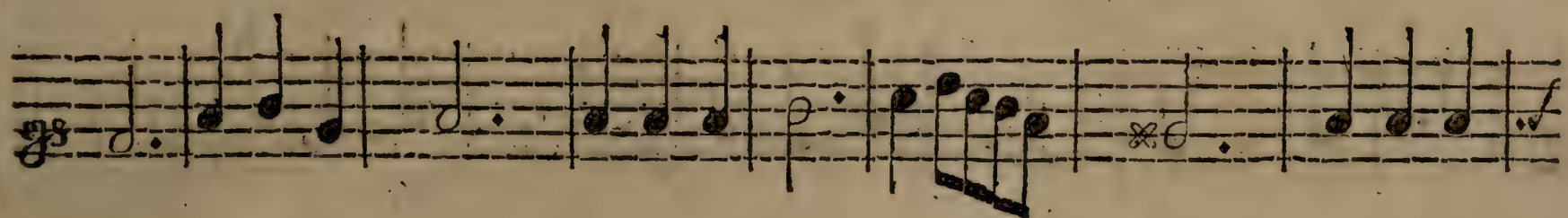
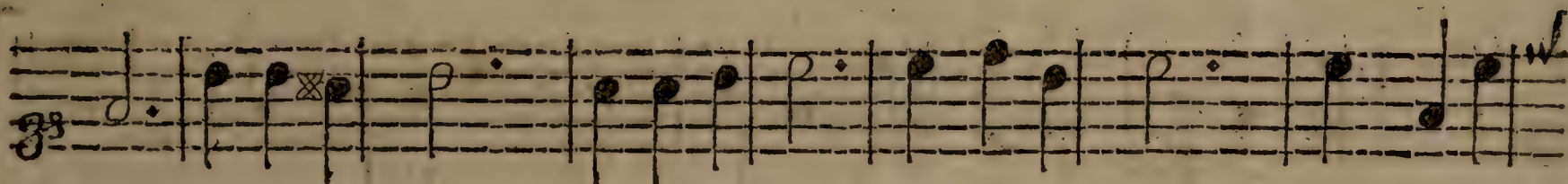
Fate cannot hurt whilst I have her.

Shes wealth and

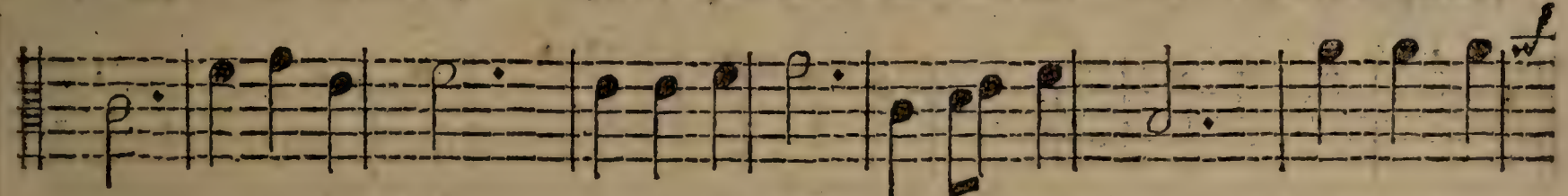
	First strain again.	
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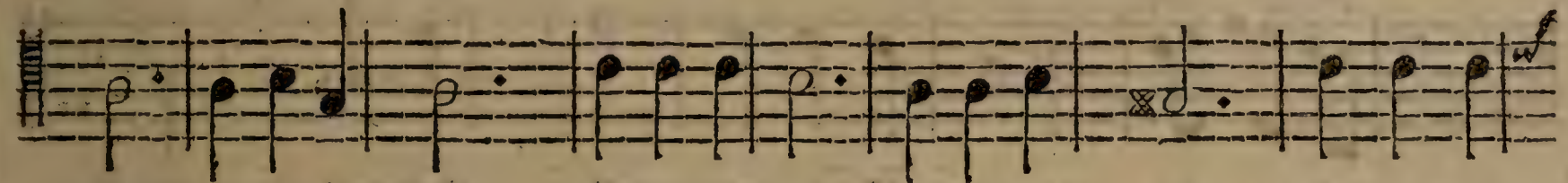




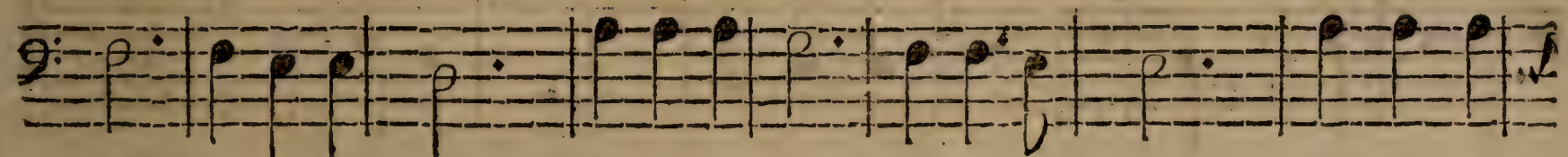
power, and on—ly she, Af—tre—-a's all the world to me: she's wealth and



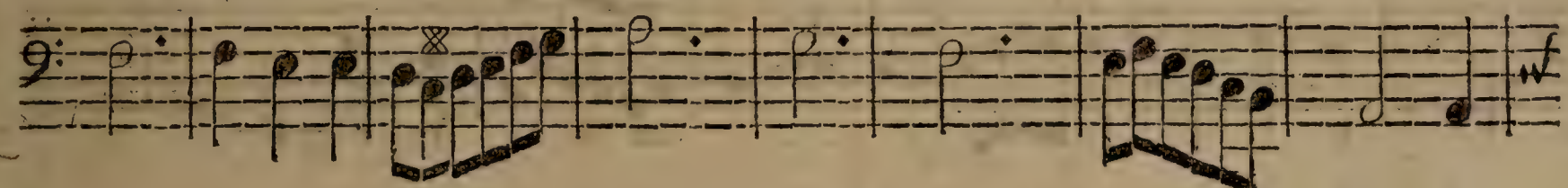
power, and on—ly she, Af—tre—-a's all the world to me: she's wealth and



power, and on—ly she, Af—tre—-a's all the world to me: she's wealth and



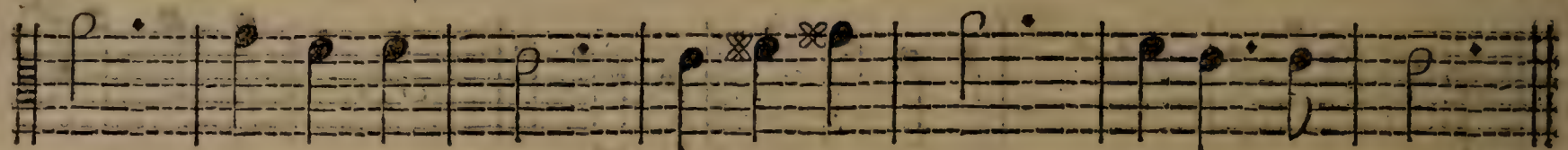
power, and on—ly she, Af—tre—-a's all the world to me: she's wealth and







power, and on—ly she, Af—tre—a's all the world to me.



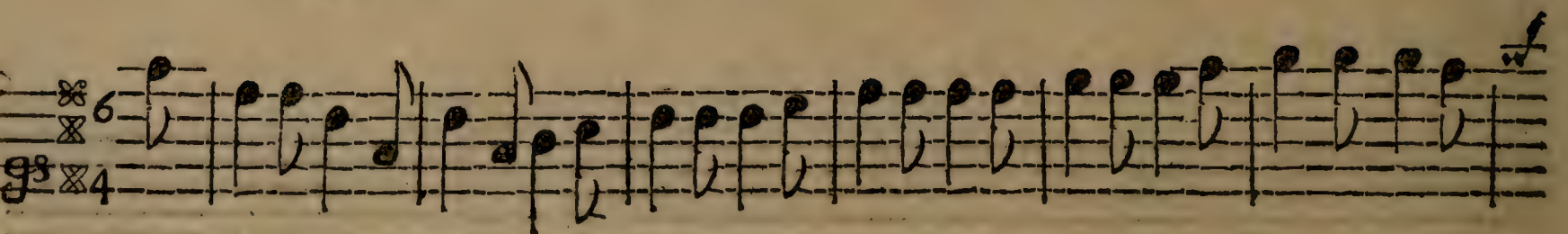
power, and no—ly she, Af—tre—a's all the world to me.



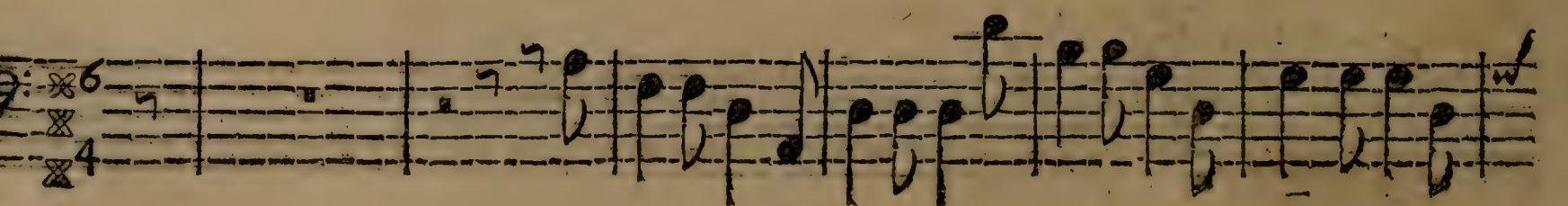
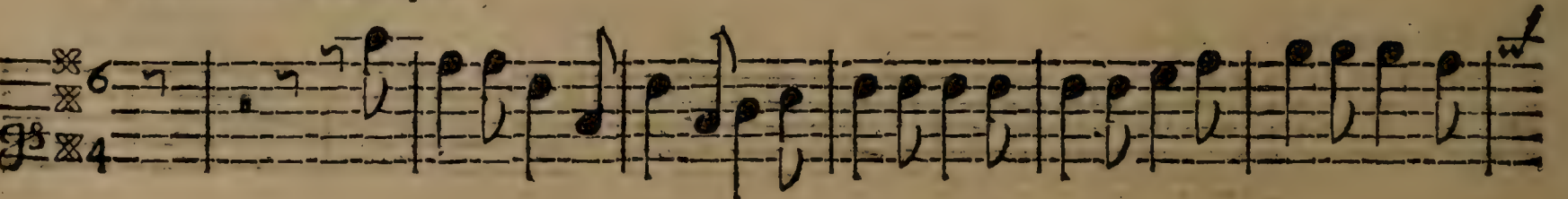
power, and on—ly she, Af—tre—a's all the world to me.



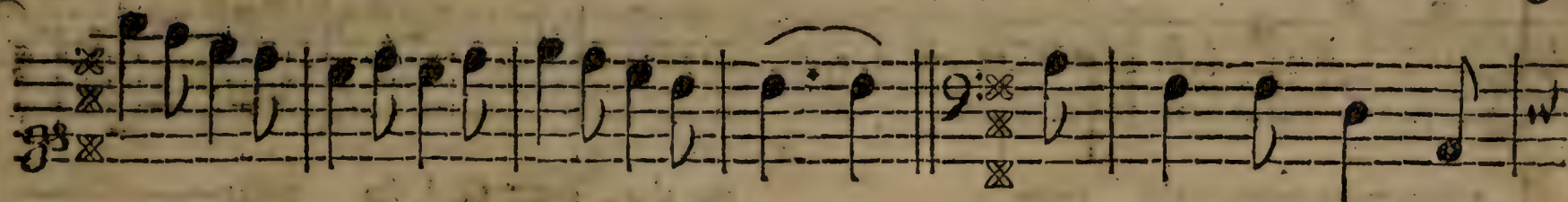
power, and on—ly she, Af—tre—a's all the world to me.



Prelude for Hautboyes.



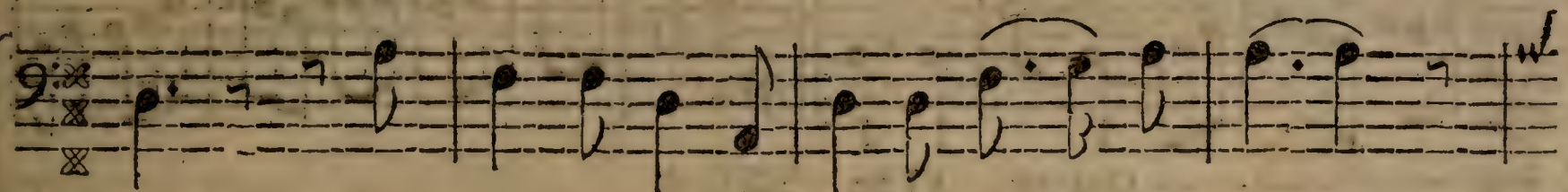
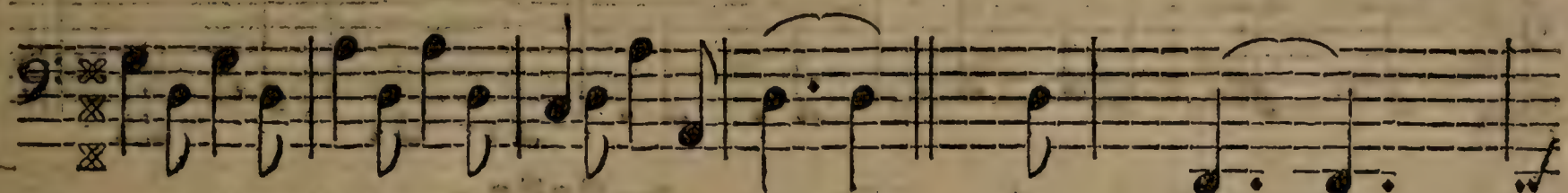


Enter two *Bacchanalls* and Sing.

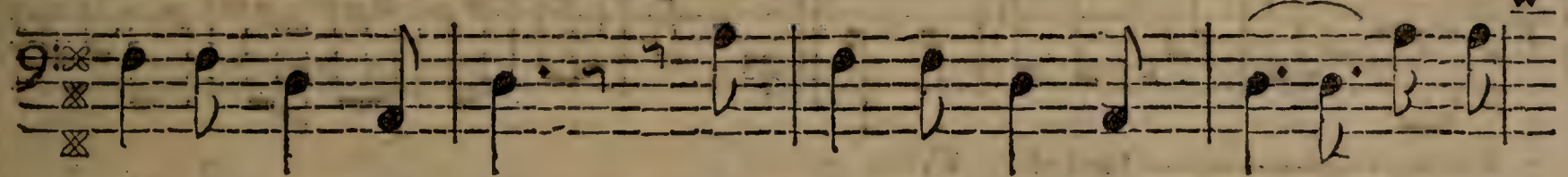
Make room, make room, make



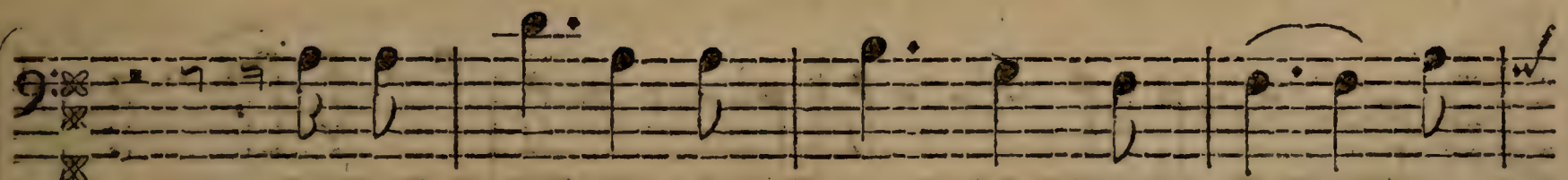
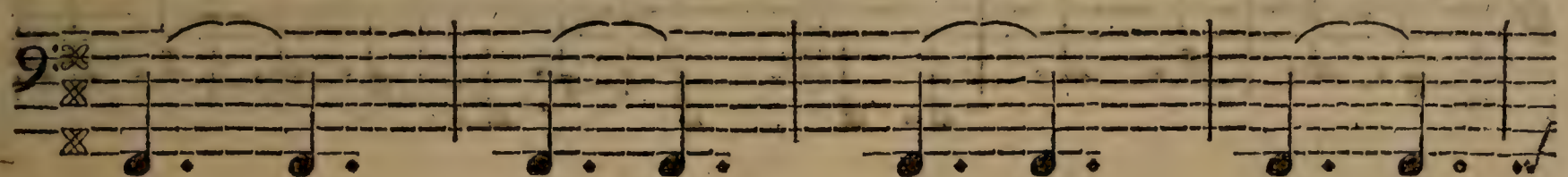
Make



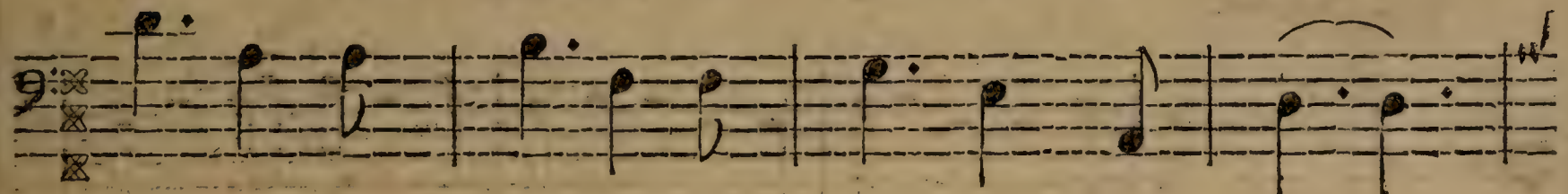
room, make room, make room, make room, make room, make room,



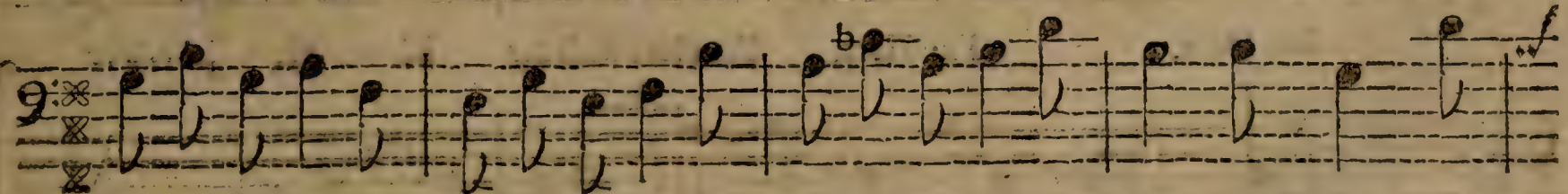
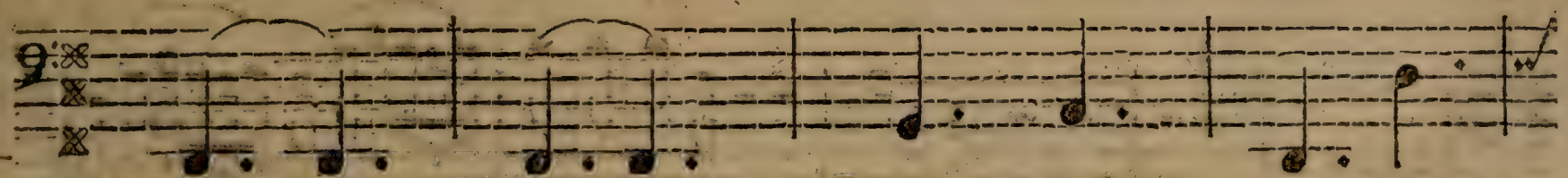
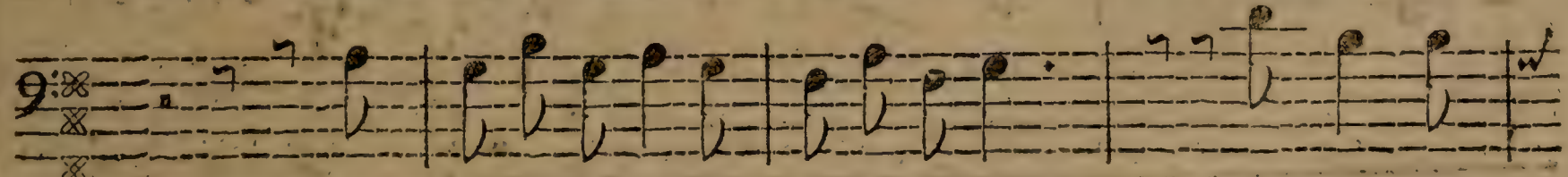
room, make room, make room, make room, make room for the



for the great God, the great God of Wine: the



great God, the great God, the great God of Wine:

*Bacchanalls* come with Liquar divine, with Liquar divine, make room, make room, makethe *Bacchanalls* come with Liquar divine: make room, make



room, make room, make room for the great God, the great

room, make room, make room for the great Gad, the great God, the great

God of VVine. RETOR.

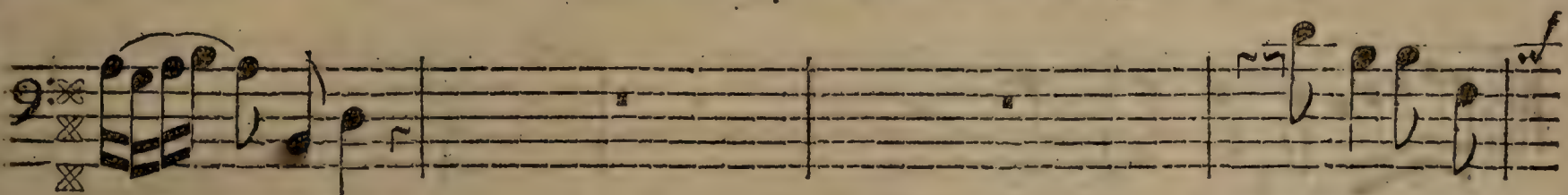
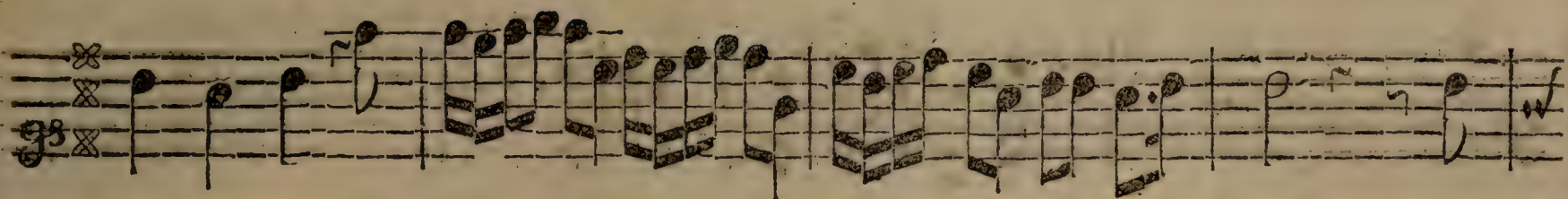
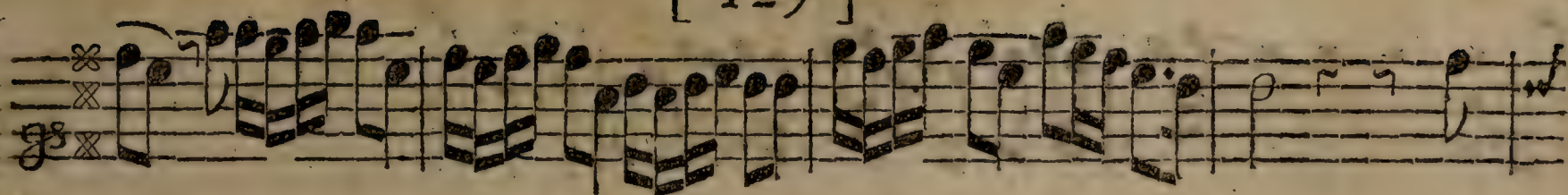
God of VVine.

( Play soft. )

*Bacchus.*

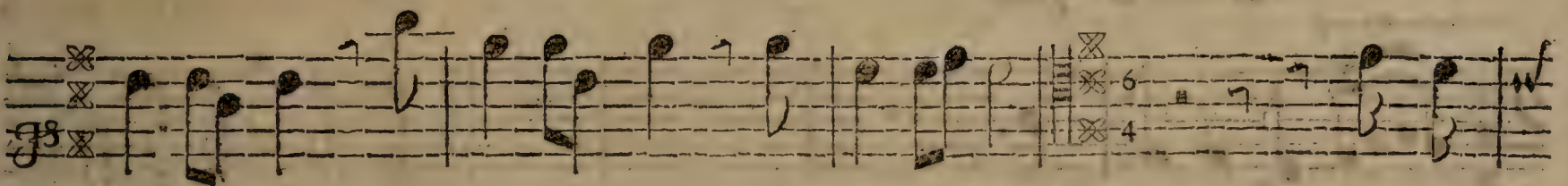
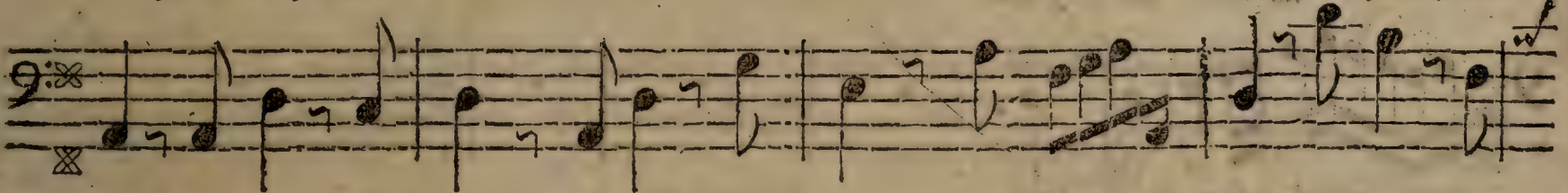
I'm Here, I'm Here, I'm Here with my jol-ly, jol-ly



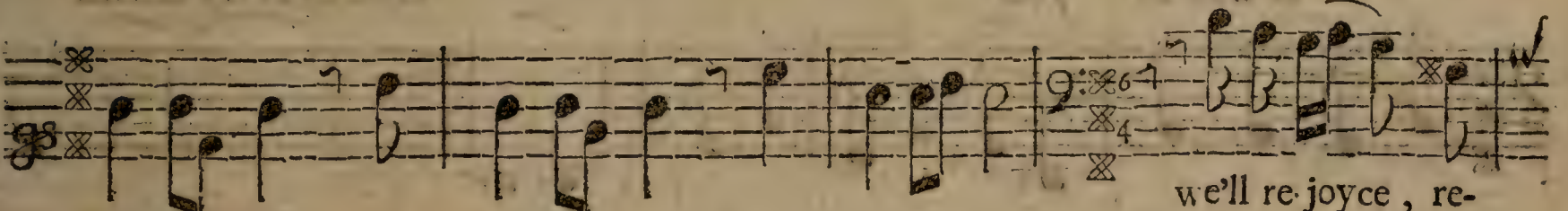


Jol——ly Crew

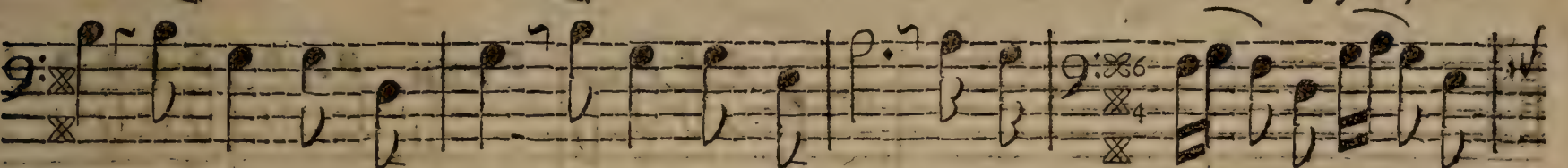
come near, come, come



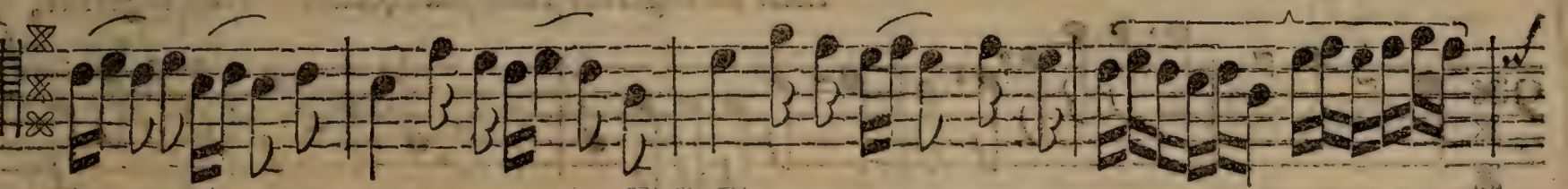
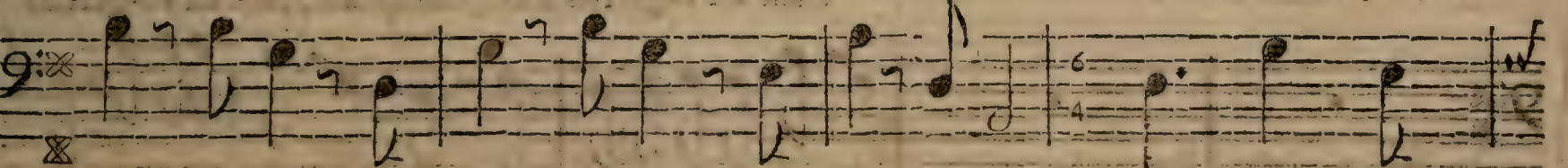
we'll re-



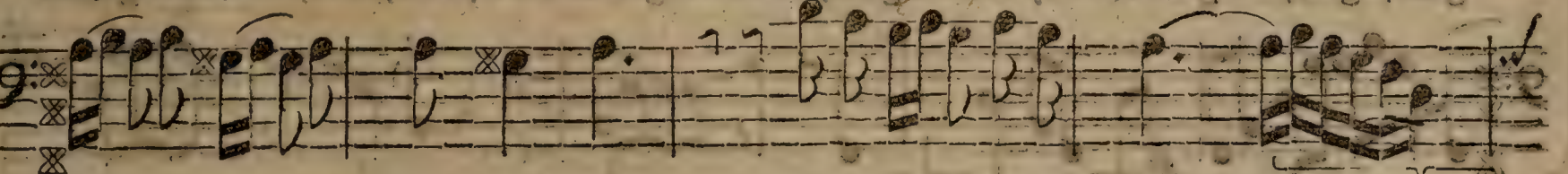
we'll re-joyce, re-



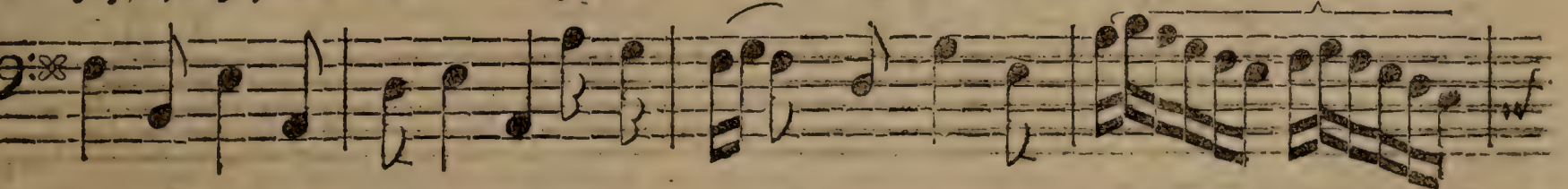
near, come near, come, come near, come near, come, come near we'l re-----joyce, re-joyce, re-



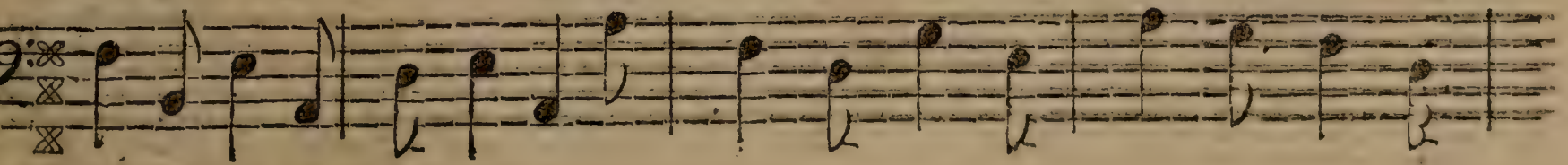
joyce, re-joyce, re-joyce, we'll re-joyce, re-joyce, we'll re-joyce, we'll re-joyce



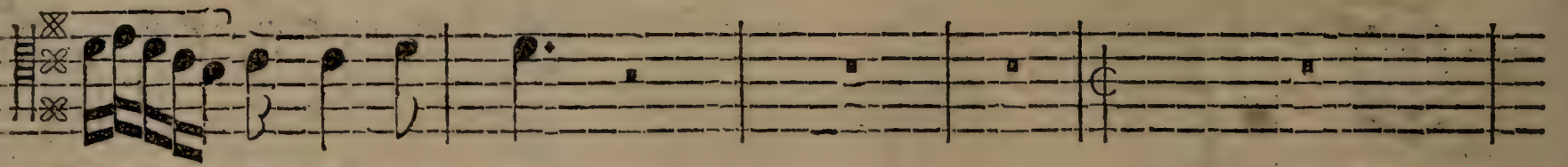
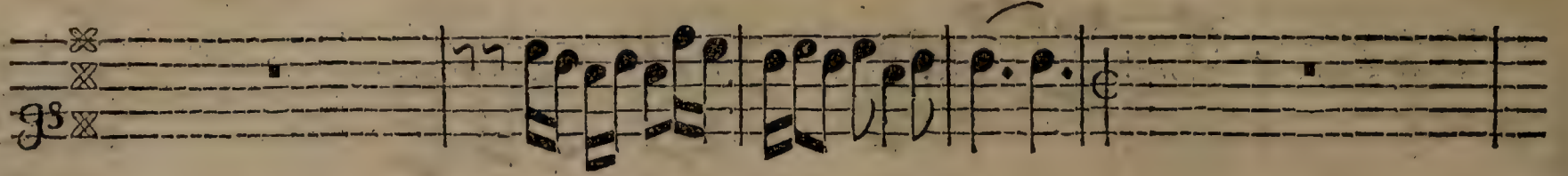
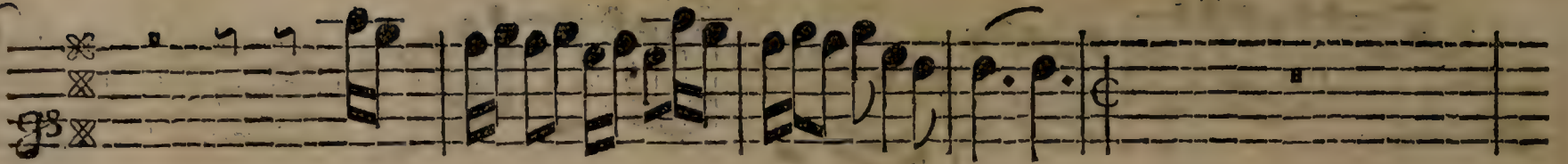
joyce, re-joyce as well as you, we'll re-joyce, we'll re-joyce



joyce, rejoyce as well as you; we'll re -- joyce, re-joyce, re -- joyce



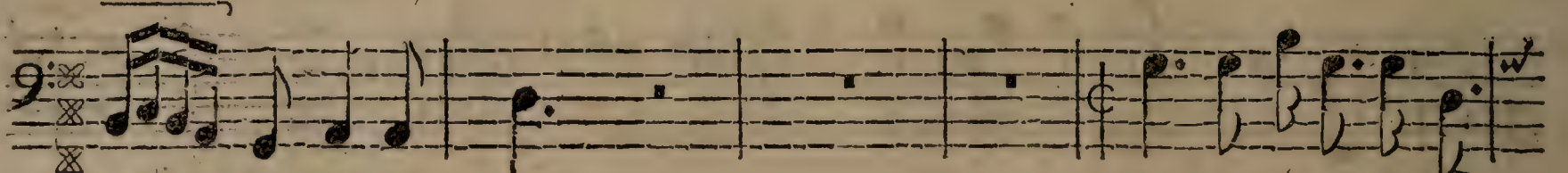




as well as you.

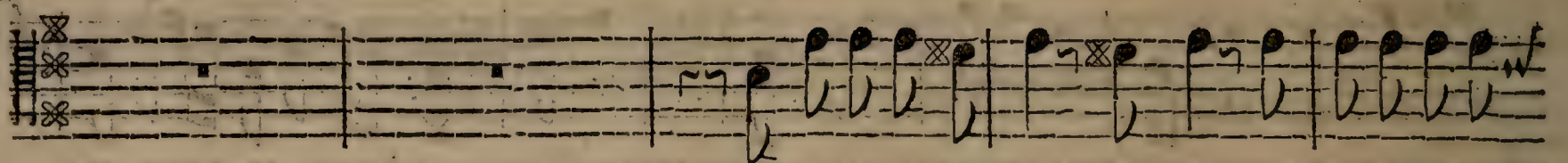


as well as you.

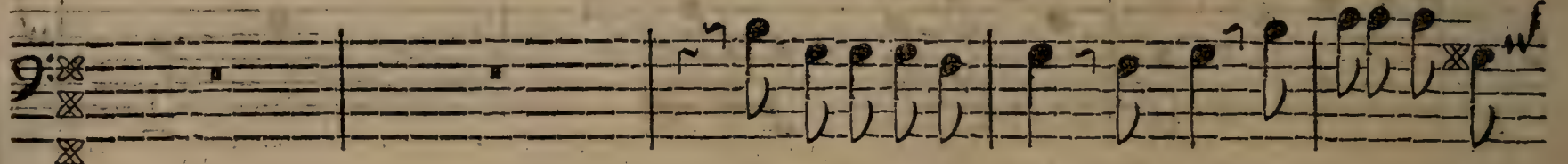


as well as you.

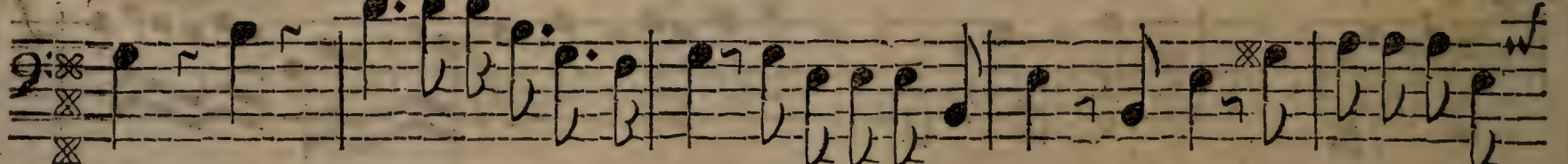
Give to ev'ry one his



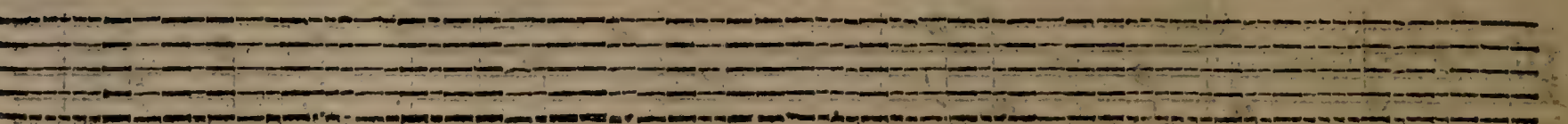
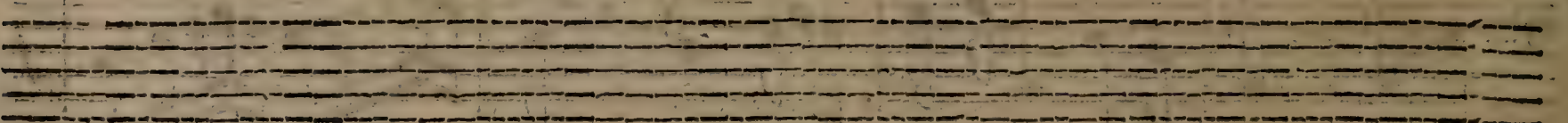
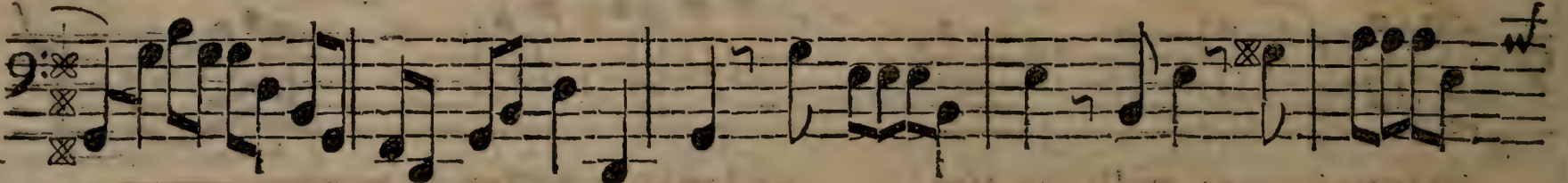
then all together clash,clash,clash,then all to-gether



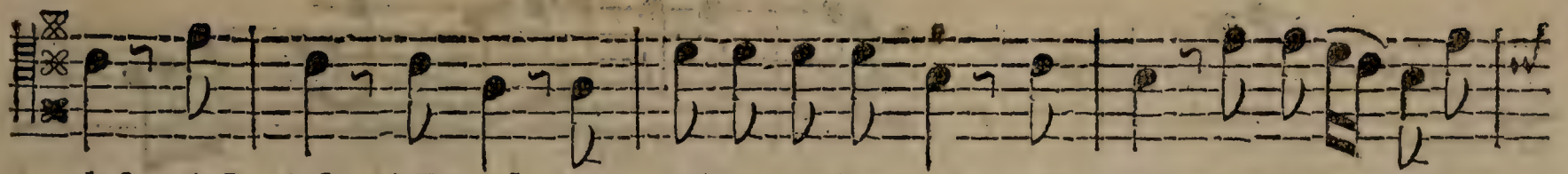
then all together,clash,clash,clash,then all together,



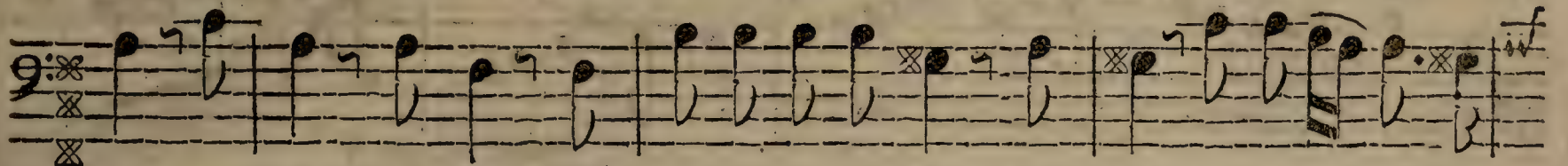
glafs, give, give to ev'ry one his glafs,then all together clash,clash,clash,then all together



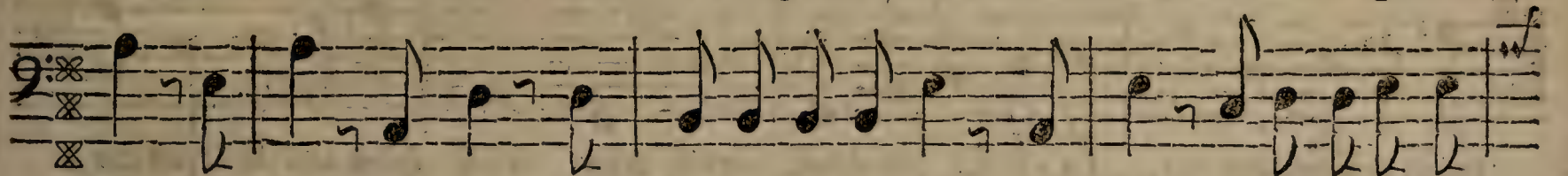




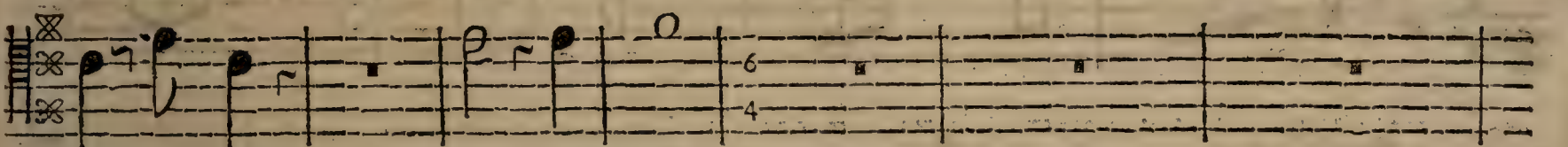
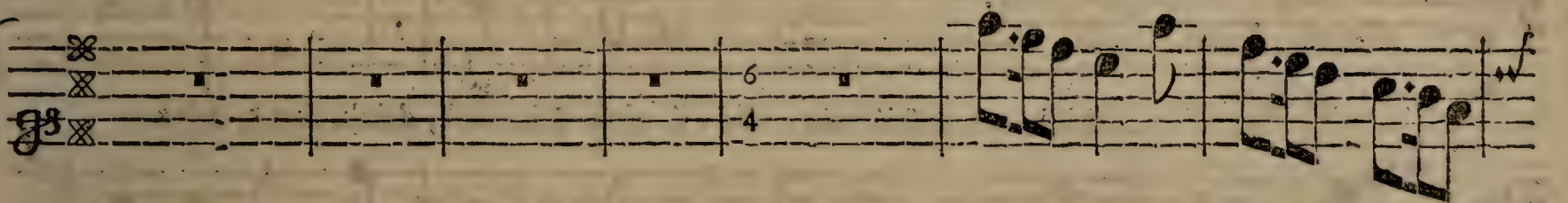
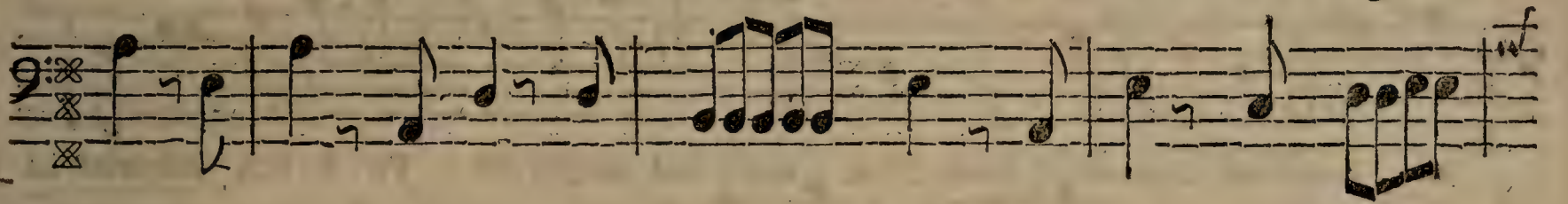
clash, clash, clash, clash, clash, then all-to-gether clash, clash, clash, then all to-gether



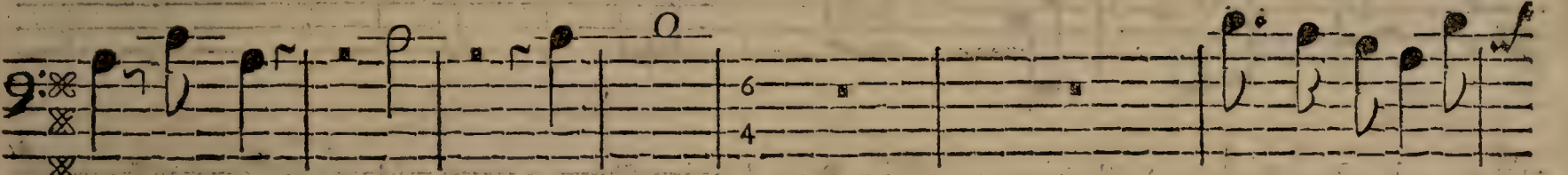
clash, clash, clash, clash, clash, then all-to-gether clash, clash, clash, then all to-gether



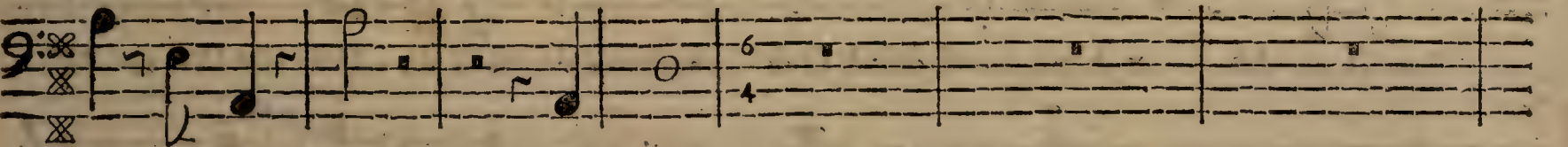
clash, clash, clash, clash, clash, then all to-ge ther clash, clash, clash, then all together



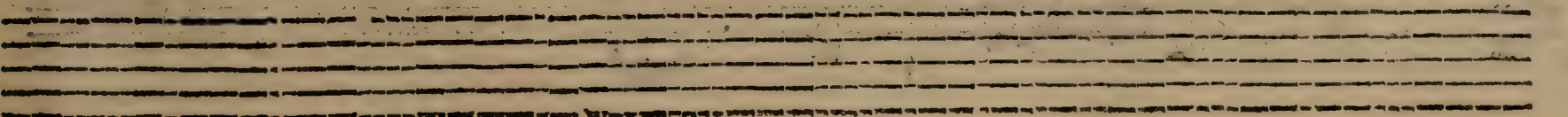
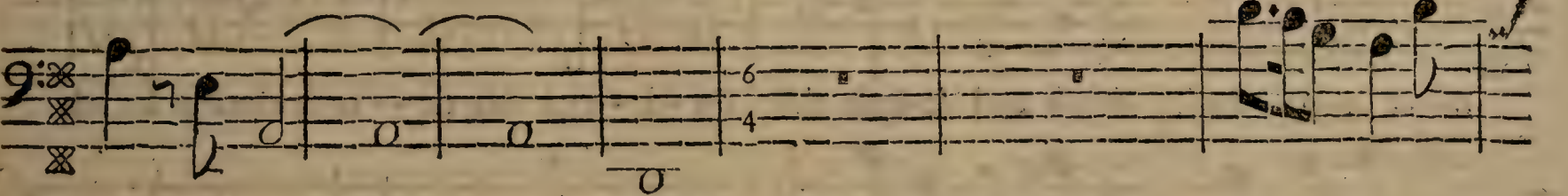
clash, clash, clash, drink, drink, drink,



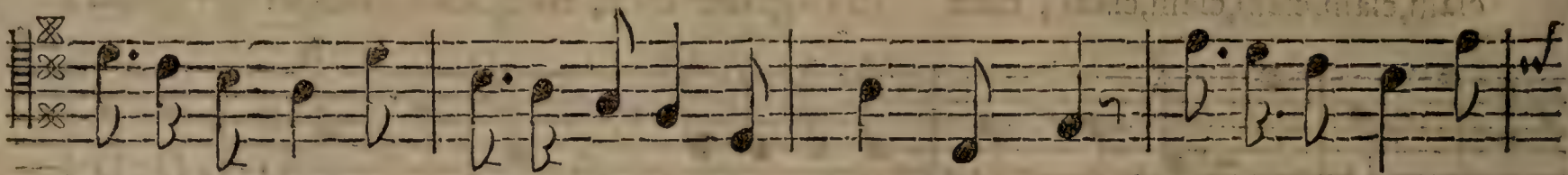
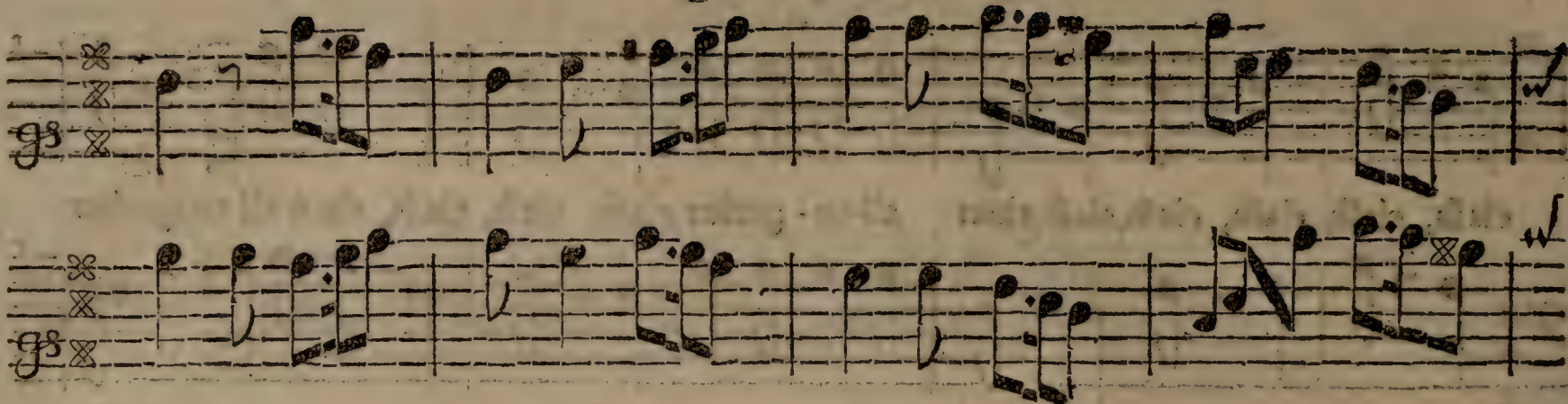
clash, clash, clash, drink, drink, drink, drink & despise the



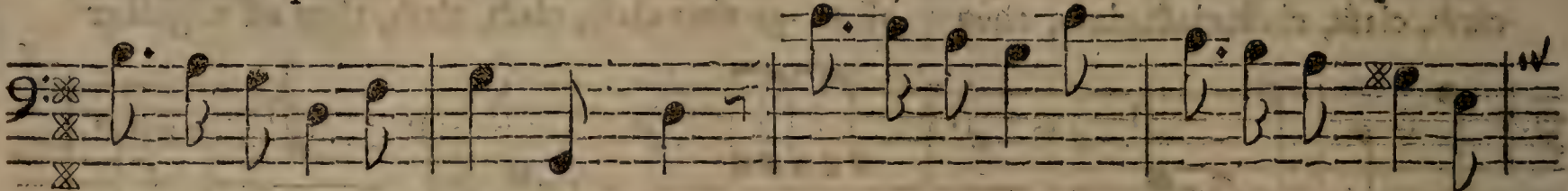
clash, clash, clash, drink, drink, drink,



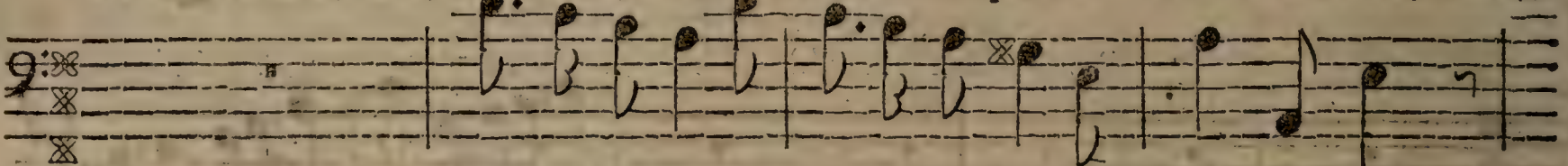




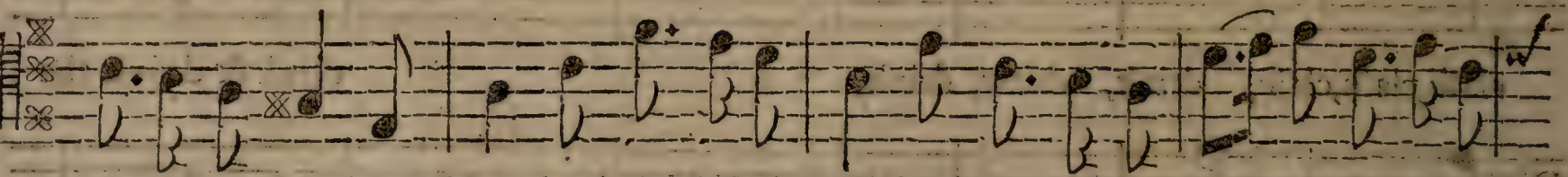
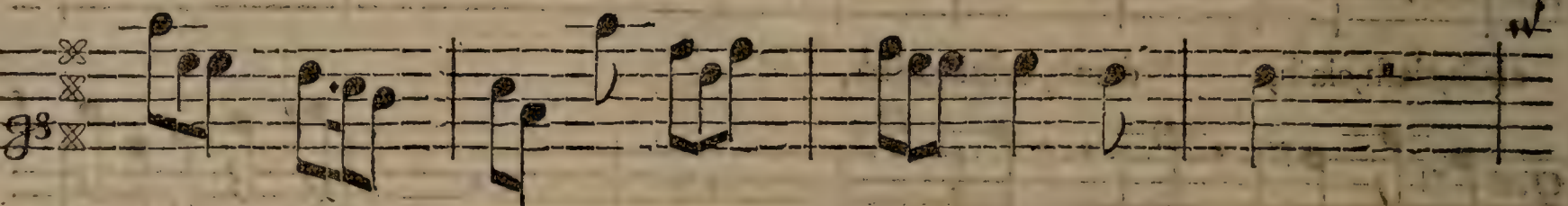
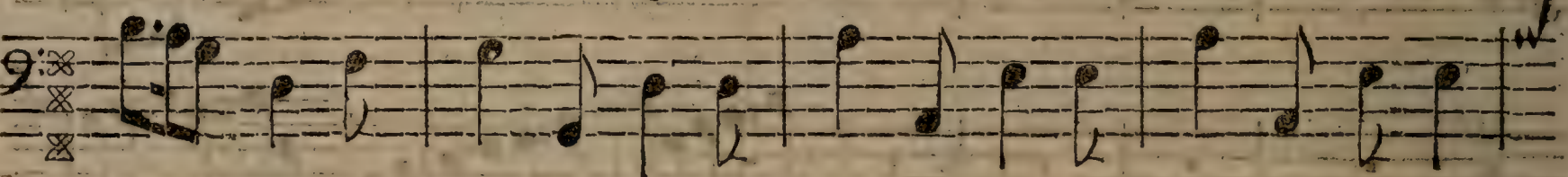
Drink and de - spise the Po - li - tick Afs, drink, drink, drink, drink drink and de - spise the



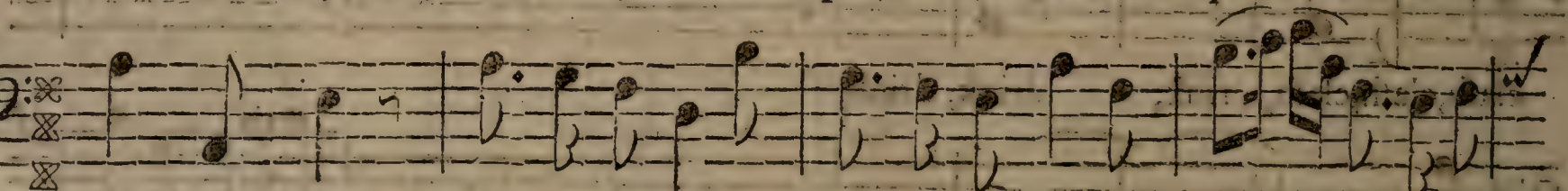
Po - - li - tick Afs, drink, drink, drink, drink, drink and de - spise the Po - li - tick Afs, drink



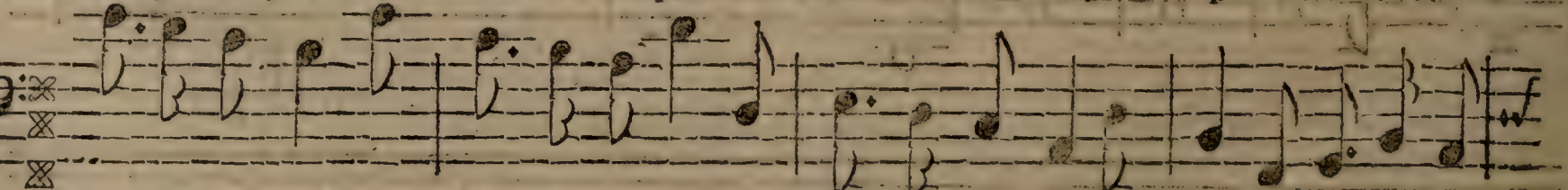
drink and despise the Po - li - tick Afs, drink, drink, drink, drink



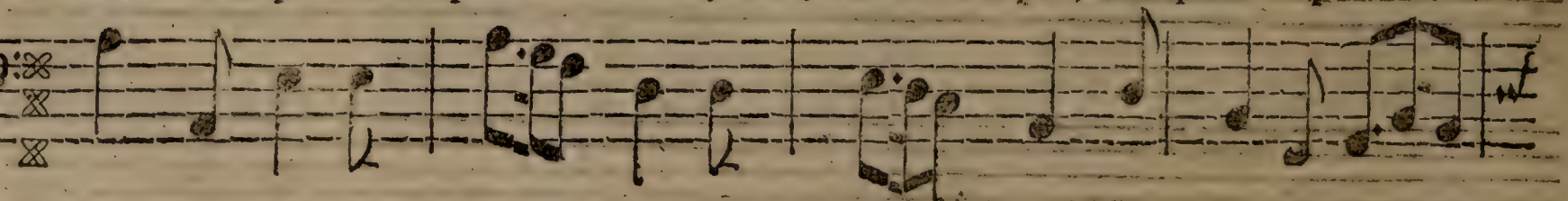
Po - litick Afs, drink, drink, drink, drink & de - spise, drink, drink & de - spise the Po - li - tick



drink, drink, drink, drink and de - spise the Po - li - tick Afs, de - - spise the Po - li - ticks



drink and de - spise the po - - li - tick Afs, drink, drink & de - spise, de - spise the po - li - tick





Cho.

Cho.

Cho.

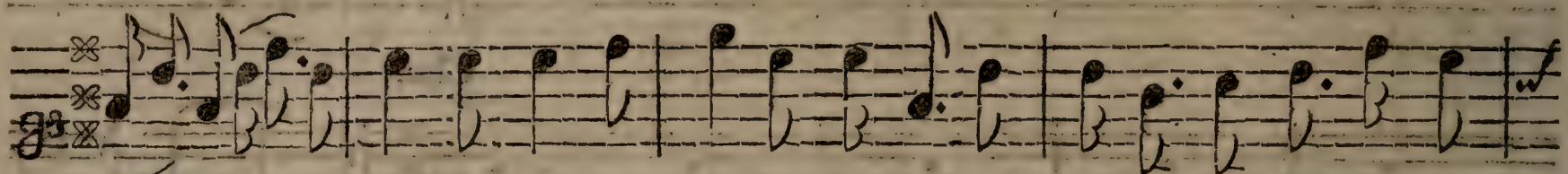
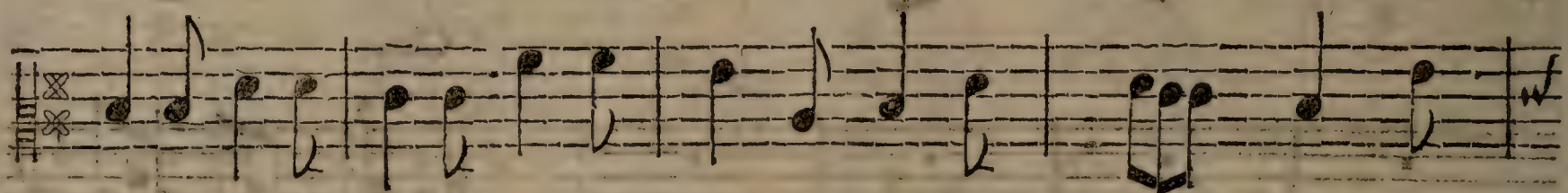
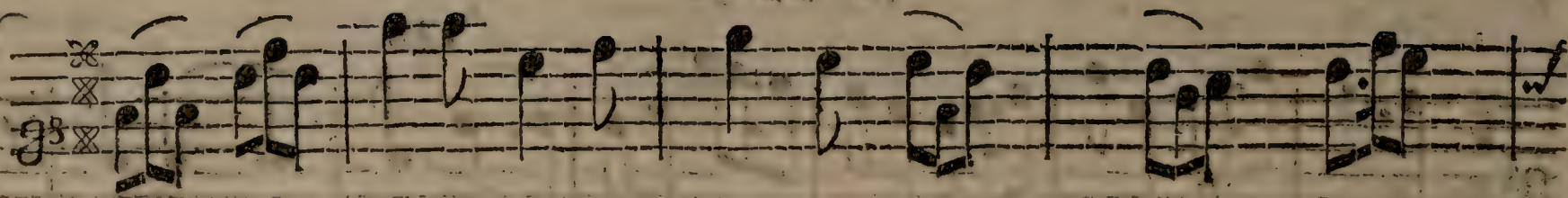
The migh - ty,

Afs. The mighty, mighty,

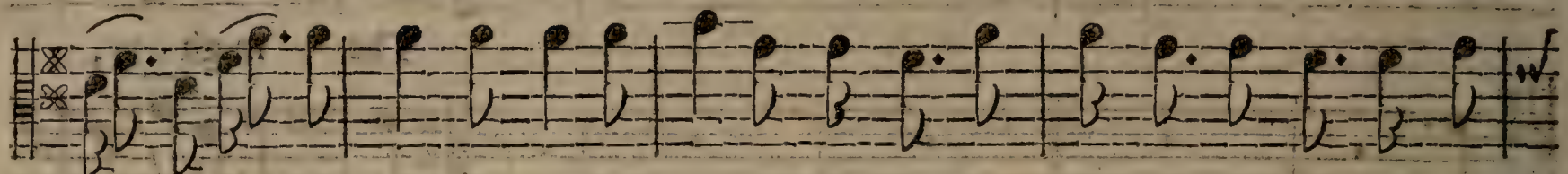
Afs. The migh - ty, mighty

Afs. The migh - ty, mighty

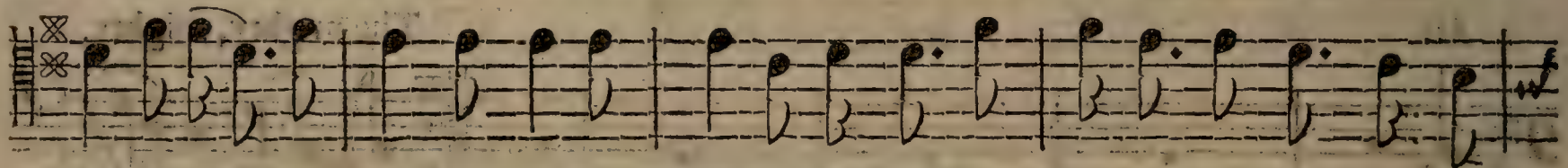




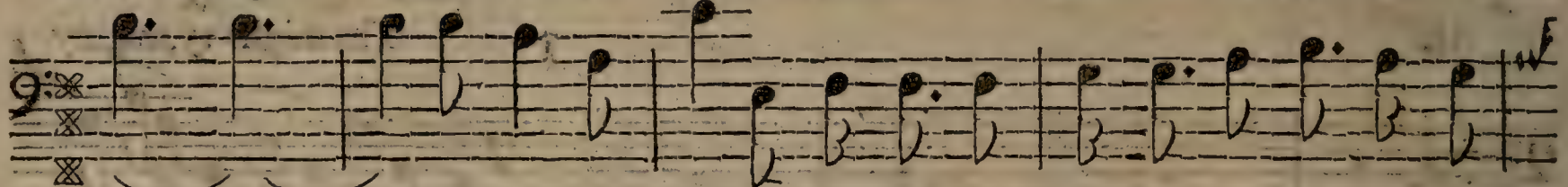
mighty, mighty *Jove* who rules a - - bove ne'r troubl'd, ne'r troubl'd his Head with much



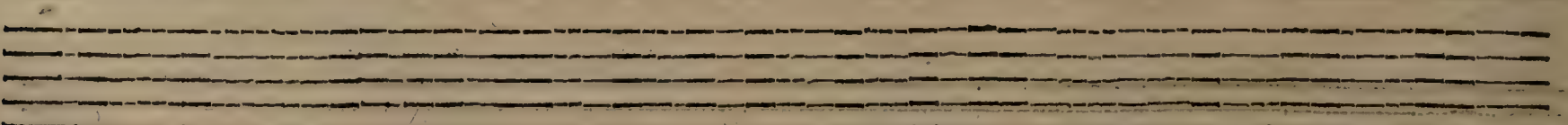
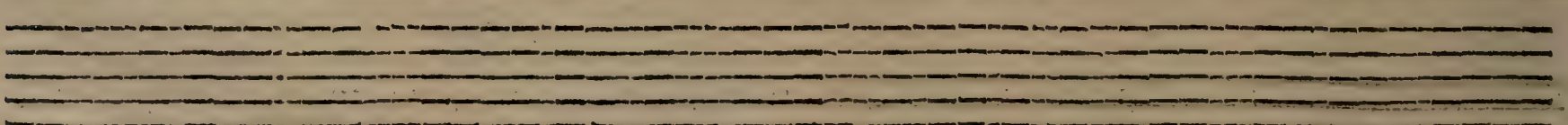
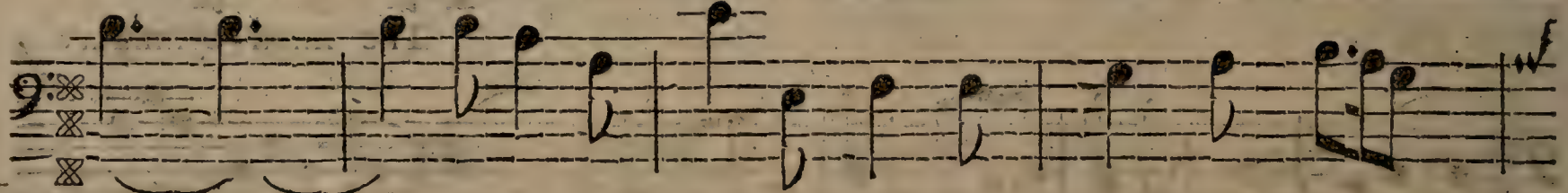
mighty, mighty *Jove*, who rules a - bove ne'r troubl'd, ne'r troubl'd his Head with much



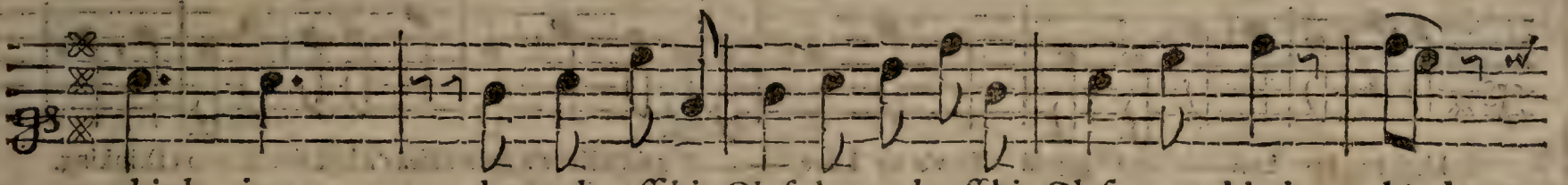
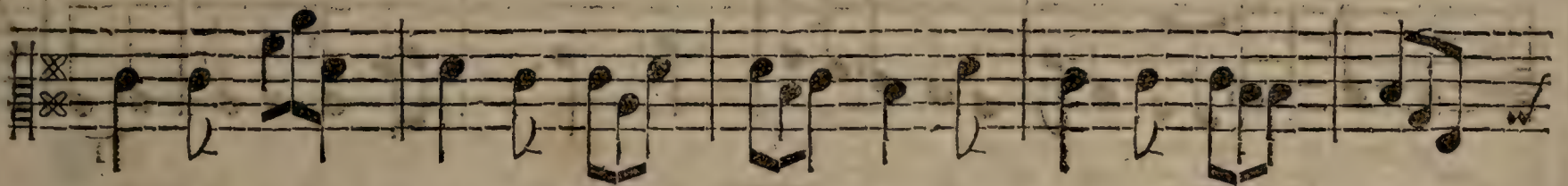
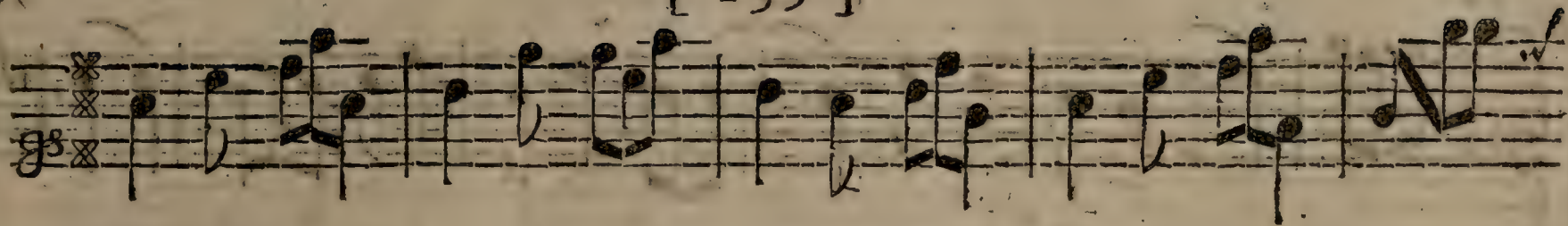
*Jove*, the mighty *Jove* who rules a - - bove, ne'r troubl'd, ne'r troubl'd his Head with much



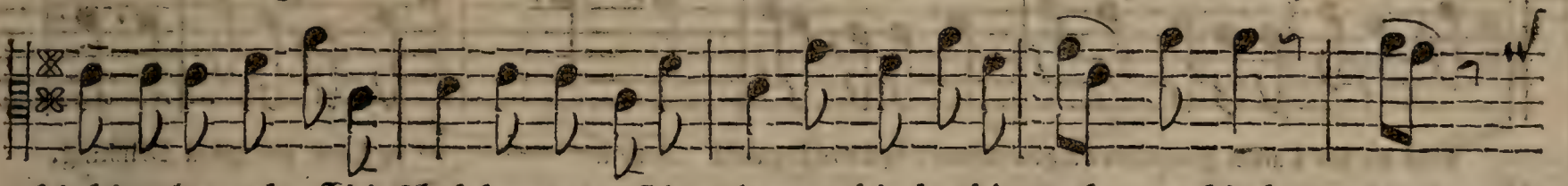
*Jove* - - - - - who rules a - - bove ne'r troubl'd, ne'r troubl'd his Head with much



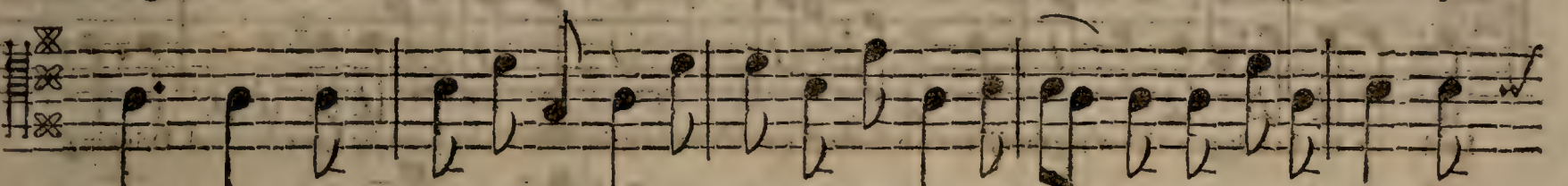




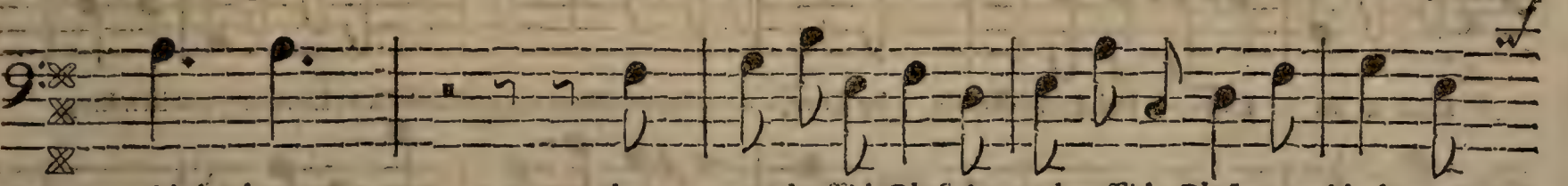
think - ing, he took off his Glafs, he took off his Glafs, was kind, kind



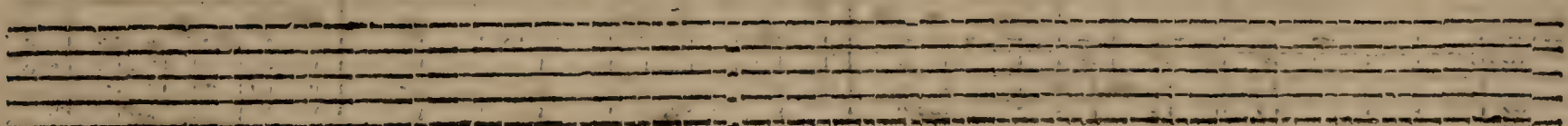
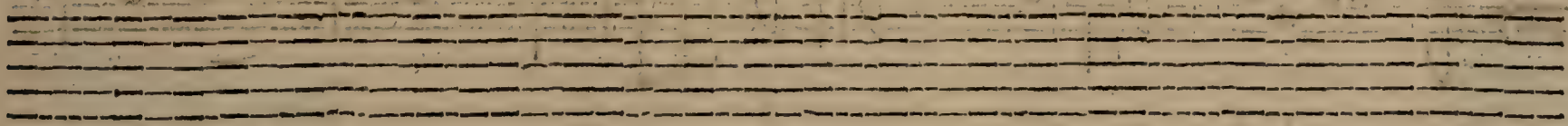
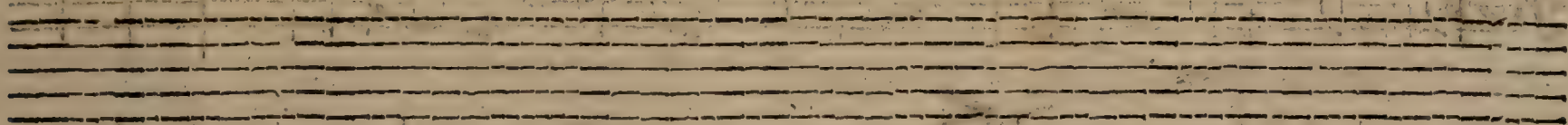
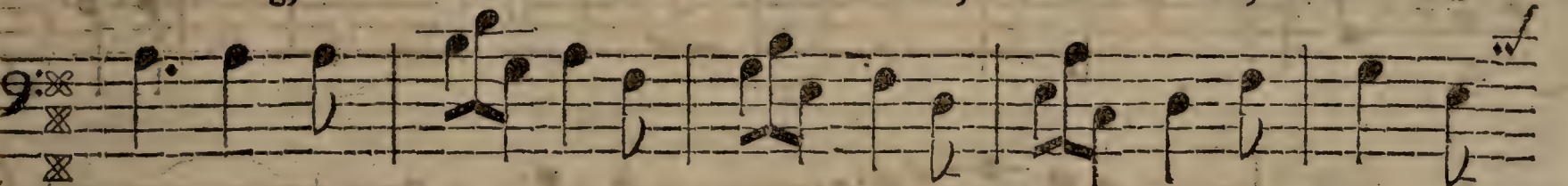
thinking, he took off his Glafs, he took off his Glas, was kind to his Lafs, was kind, kind,



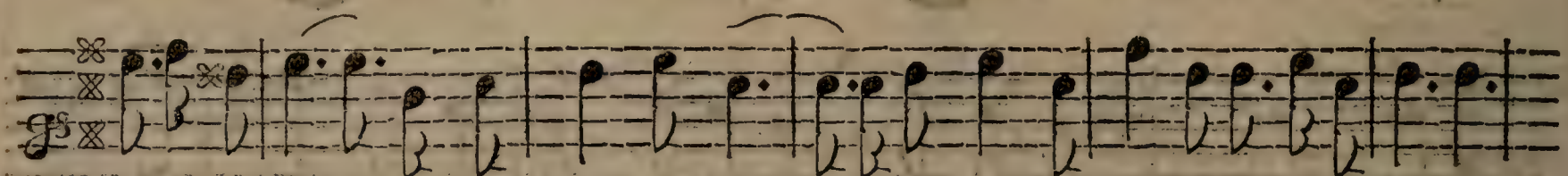
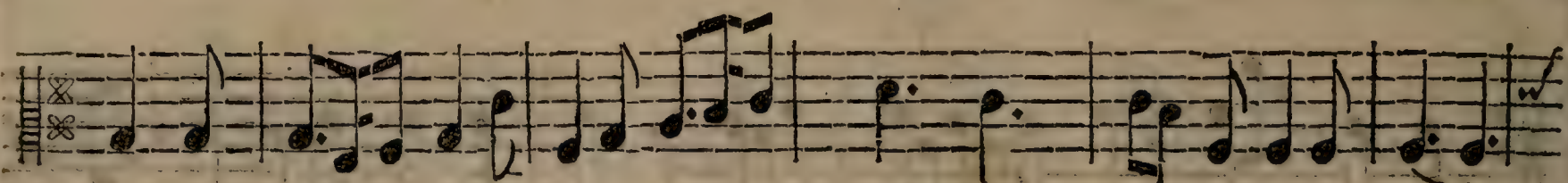
think - ing, he took off his Glafs, he took off his Glafs, was kind, was kind to his Lafs, was



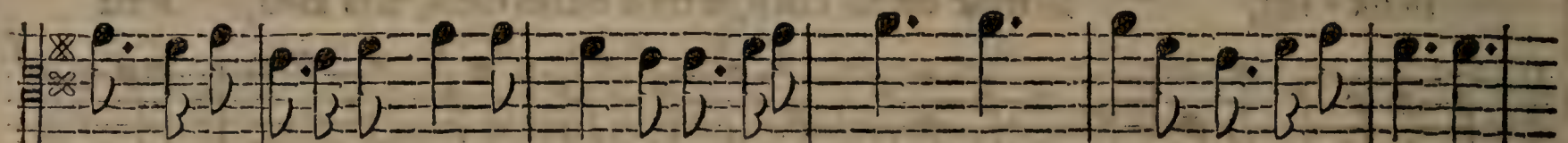
think - ing, he took off his Glafs, he took off his Glafs, was kind, was



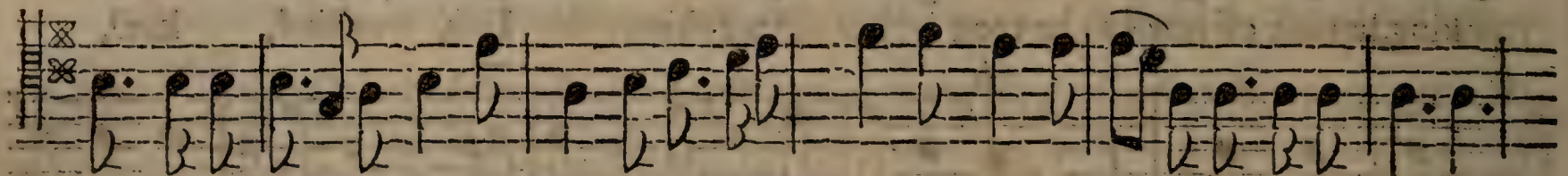




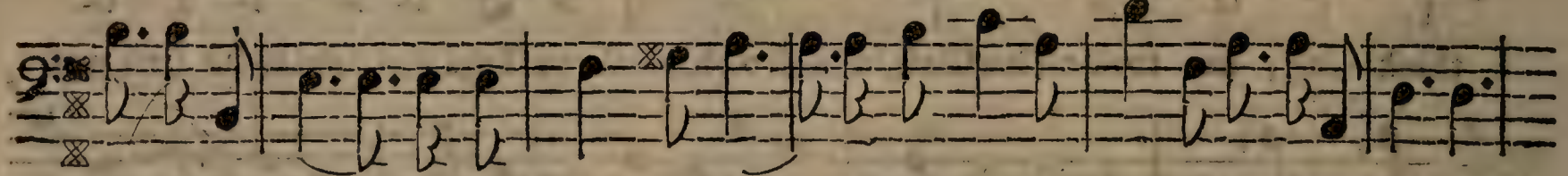
kind to his Lads — and gain'd Heav'n by Love, — & gain'd Heav'n, gain'd Heav'n by Love & good Drinking.



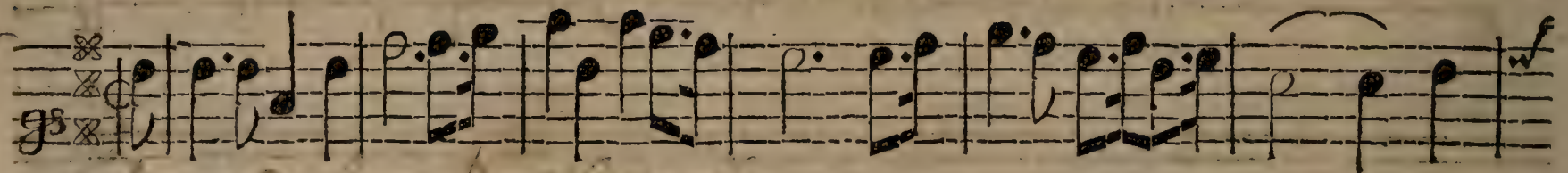
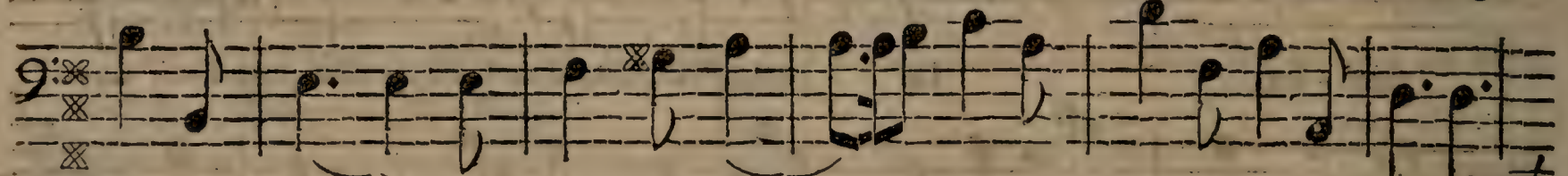
kind to his Lads, & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n — by Love and good Drinking.



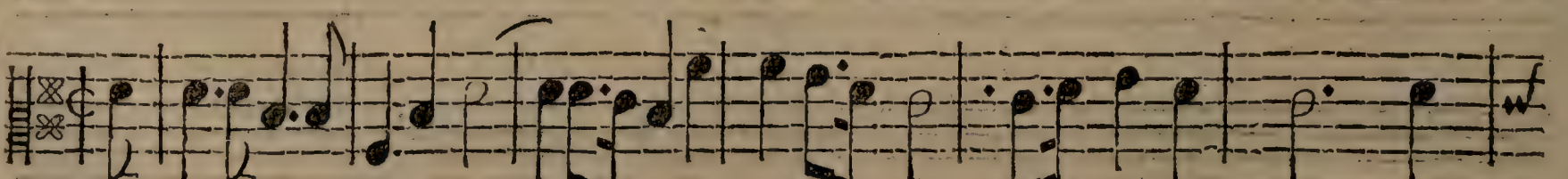
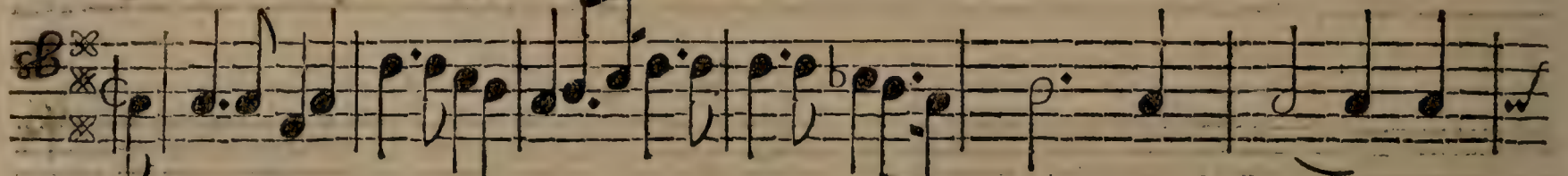
kind to his Lads & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n, gain'd Heav'n by Love, by Love & good Drinking.



kind to his Lads — — — and gain'd Heav'n by Love, — — — and gain'd Heav'n, gain'd Heav'n by Love & good Drinking.



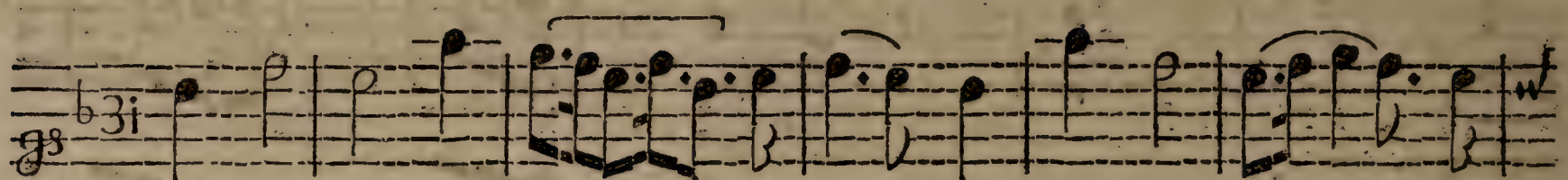
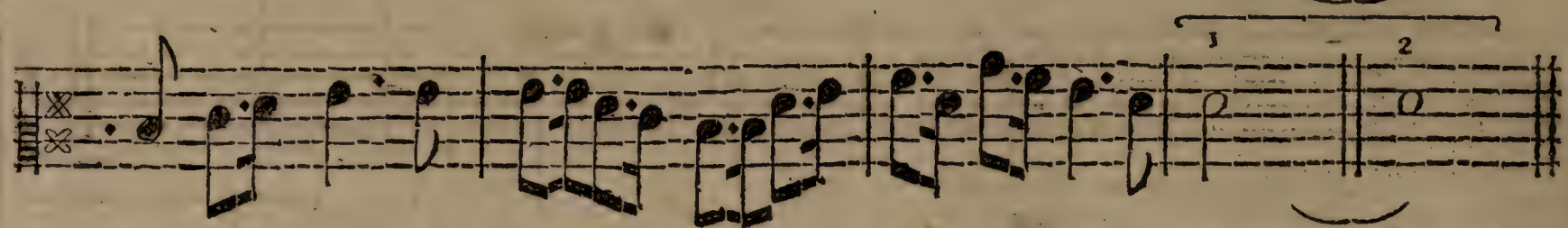
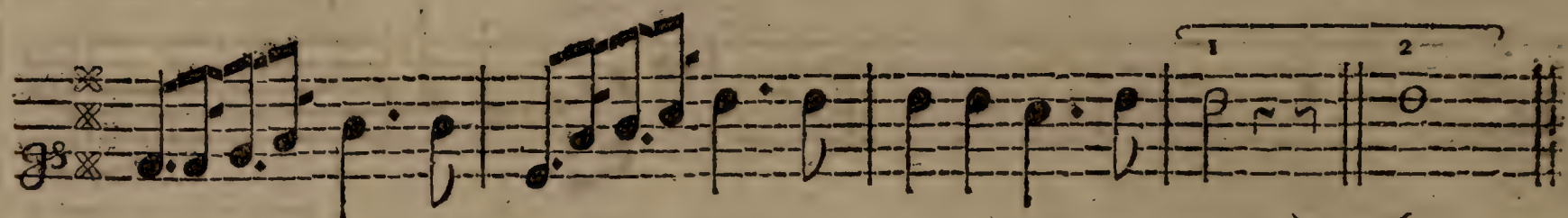
*Chorus for the Chorus*



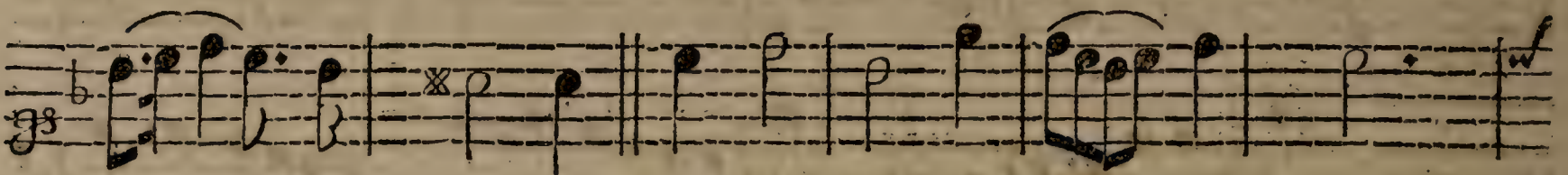
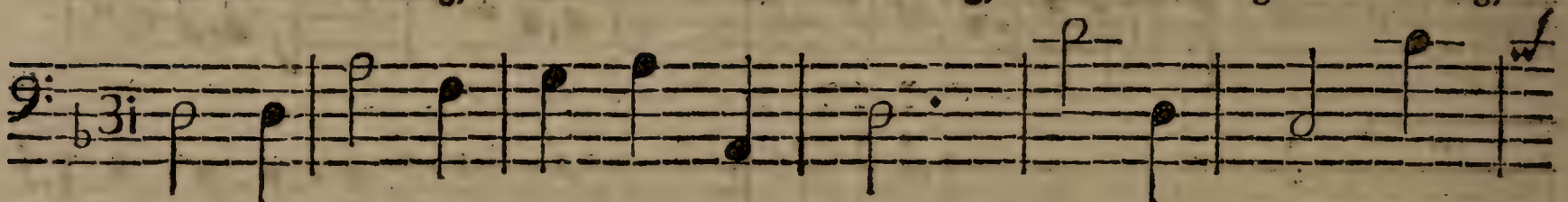


Handwritten musical score for 12 staves, numbered [137]. The score is written on 12 staves, grouped into three sets of four. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a '1' above it, and the second staff has a '2' above it. The third staff has a '2' above it. The fourth staff has a '2' above it. The fifth staff has a '2' above it. The sixth staff has a '2' above it. The seventh staff has a '2' above it. The eighth staff has a '2' above it. The ninth staff has a '2' above it. The tenth staff has a '2' above it. The eleventh staff has a '2' above it. The twelfth staff has a '2' above it. The score is written in a cursive, handwritten style.

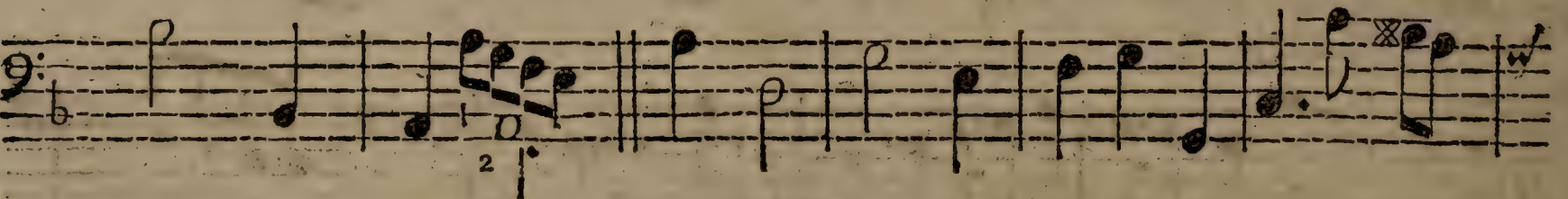




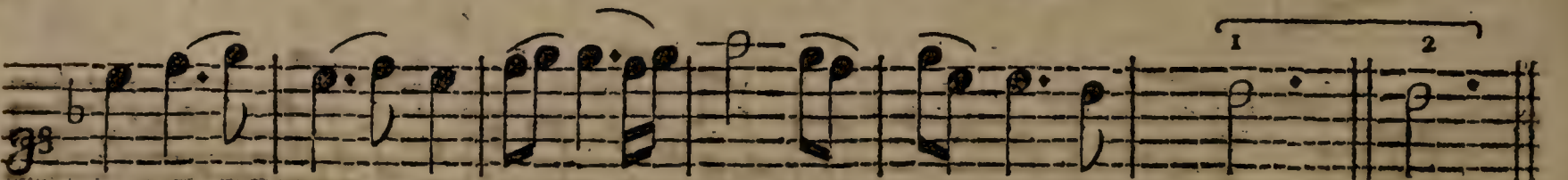
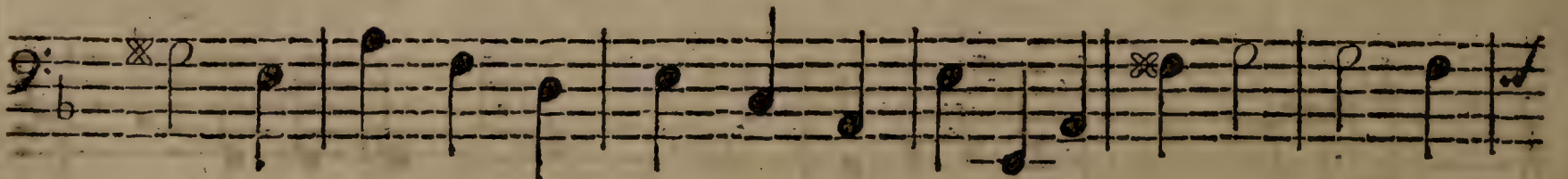
Still I'm wishing, still — de — sir — ing, still she's gi — ving,



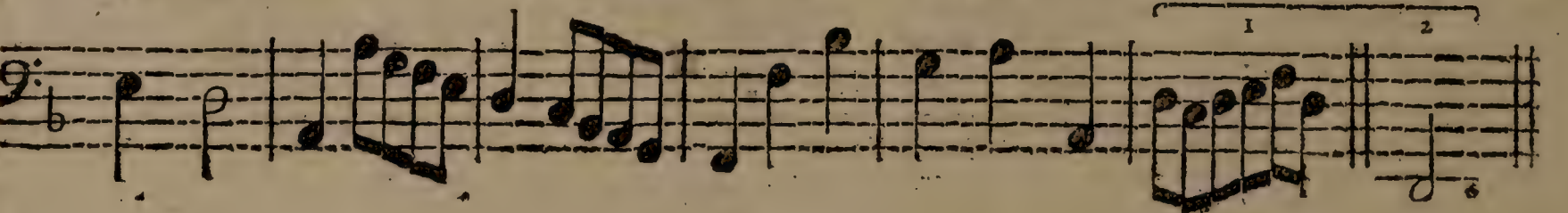
I — re — quir — ing: Yet each gift I think too small,



still — the more — I am — pre — sent — ed, still the less I



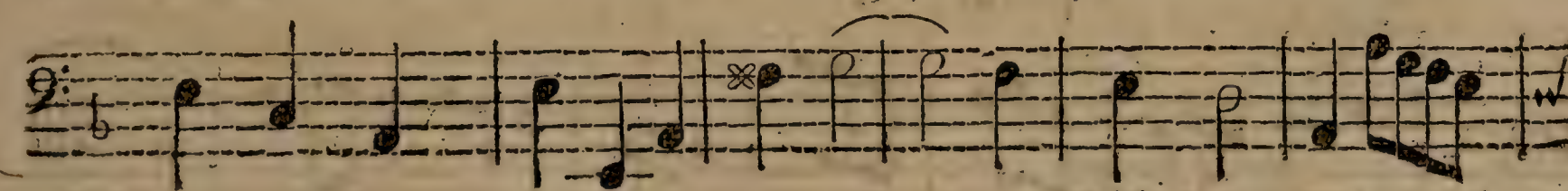
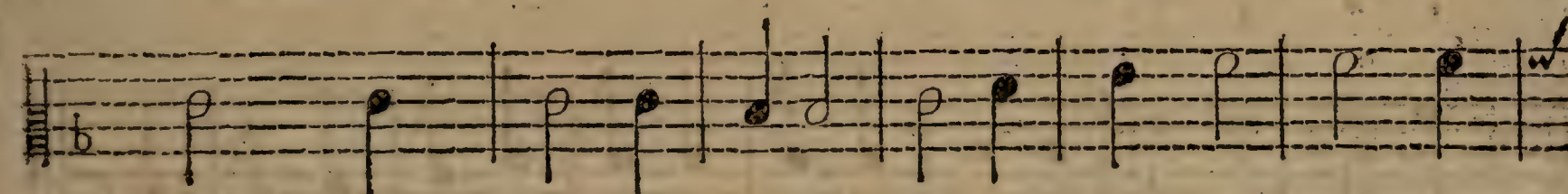
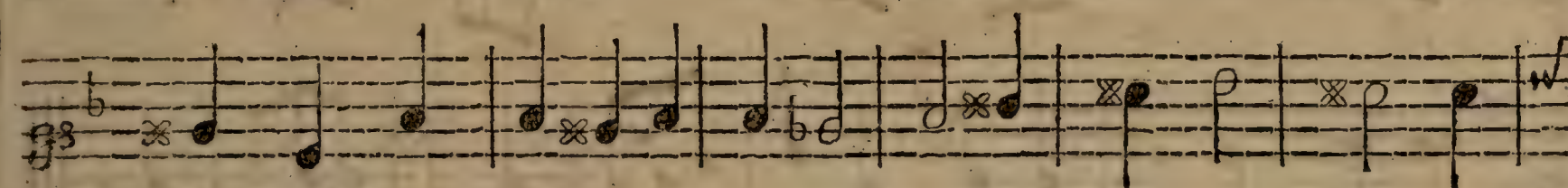
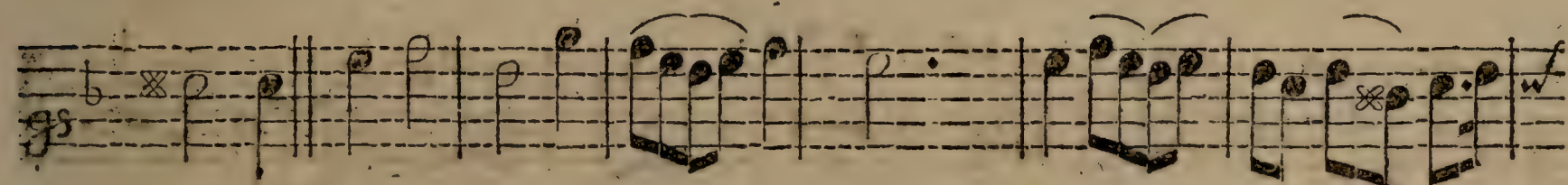
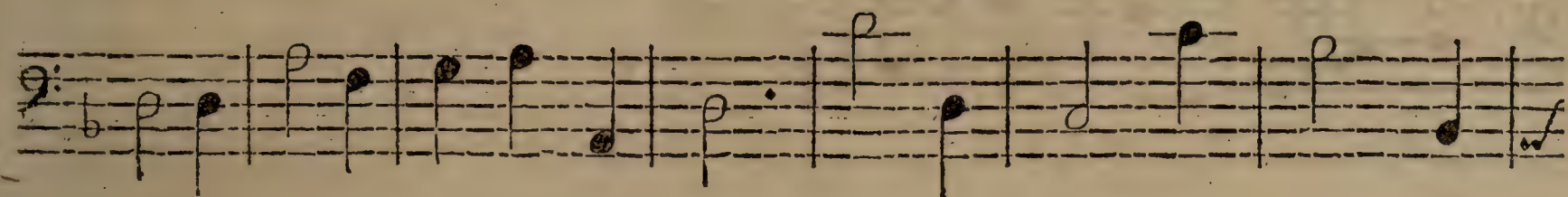
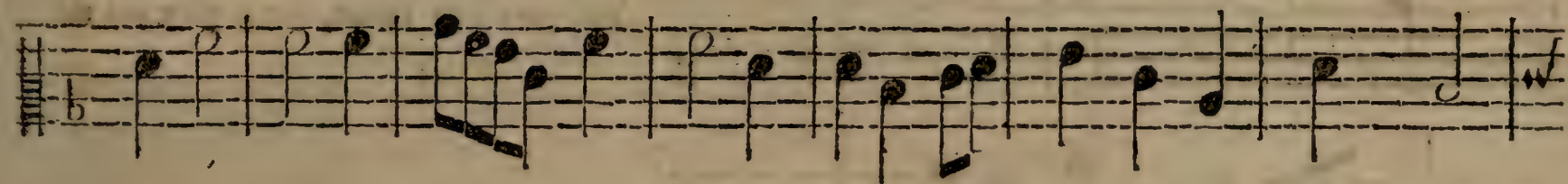
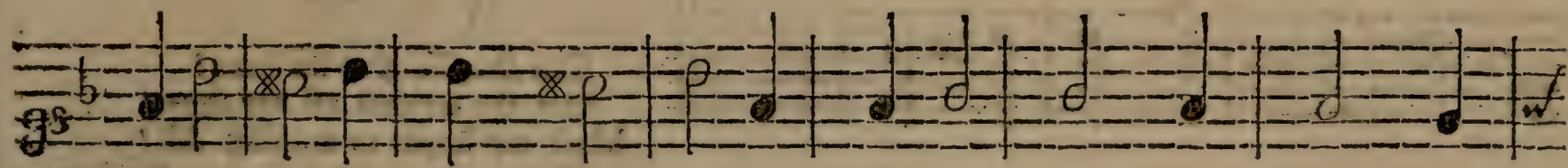
am con — tent — ed; tho' she vows she has giv'n me all







RETOR.





I I

Can *Druſilla* give no more?  
 Has ſhe lavish'd all her ſtore?  
 Muſt my hopes to nothing fall?  
 O you know not half your treasure;  
 Give me more, give over meaſure,  
 Yet you can never, never give me all!

Canaries.



## A Dialogue.

Tell me why, tell me why my Charm—ing fair,

Tell me why, tell me why you thus—de—ny me; Can dis—pair,

can dis—pair, or these sighs and looks of care make Co—rin—na e—ver

fly—me, e—ver fly me? Tell me why, tell me

why, my Charm—ing fair, tell me why you thus de—ny me.

O! Min—ti—to your—a—bove me, I re—spect but



dare not Love ye. She who hears, in—clines to fin, who

par—lies, half gives up the Town, and ra—ve—nous Love soon

en—ters in, when once the out work's bea—ten down:

Then my sighs and tears won't move ye, no, no, no, no,

no, Mir—ti—lo, you'r a—bove me; I ref—pect, but

dare not Love ye: no, no, no, no, no, Mir—ti—lo,

dare not Love ye: no, no, no, no, no, Mir—ti—lo,



your a — bove me; I re — spect, but dear not Love ye:

(Soft.)

I re — spect, but dare not Love ye. Could this love — ly

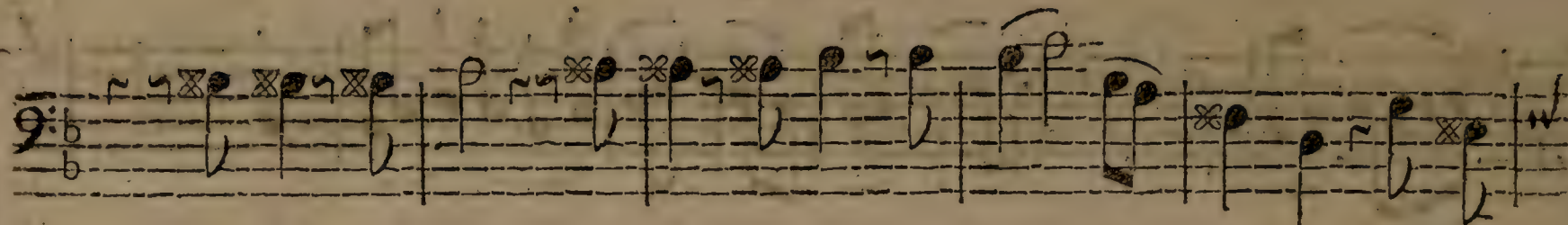
charming Maid think Mir — ri — lo would de — ceive her? could Co —

rin — na be a — fraid, she by him should be be — tray'd?

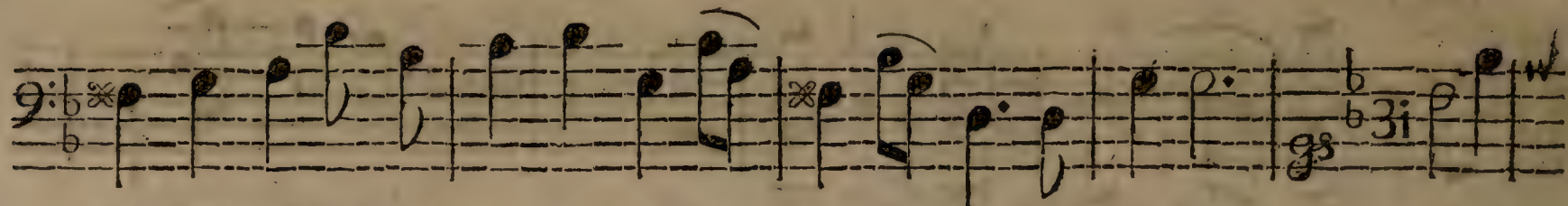
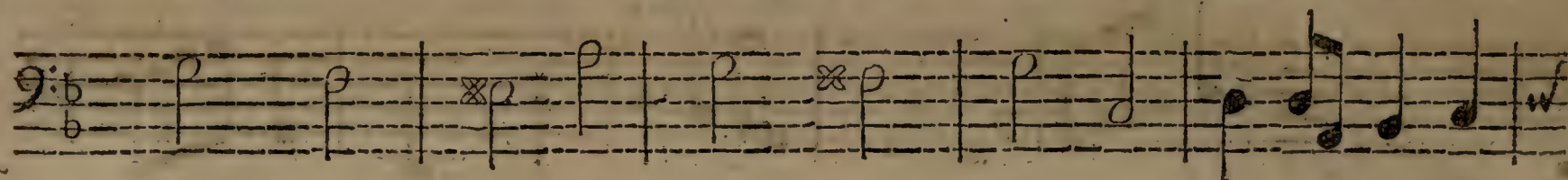
No, no, no, — no, too well, too well I Love her, there — fore can — not

be above her. O, O, O, O, Let Love with Love be paid.

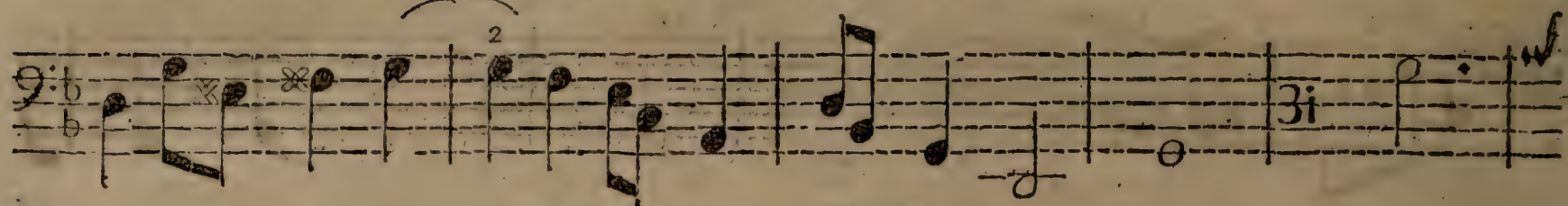




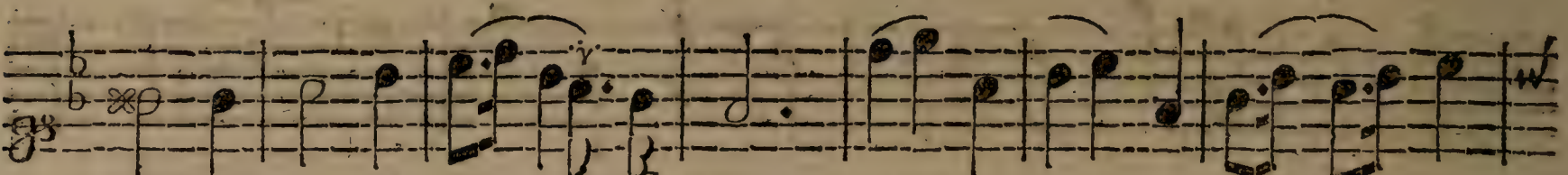
my Heart, my Life, my Heart, my Life, my all I give her: Let me



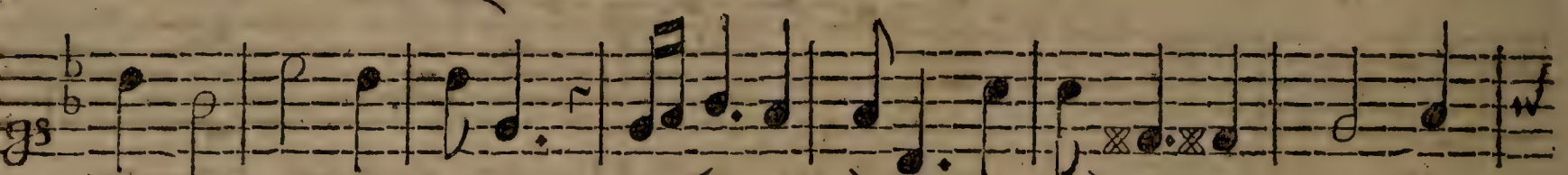
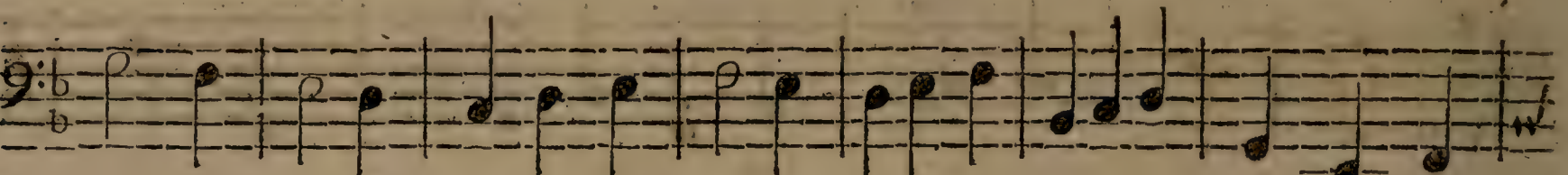
now, now, now, Let me now, now, now, Ah! now, now, now re—ceive her. Oh! how



glad—ly we be—lieve, when the Heart is too too willing:



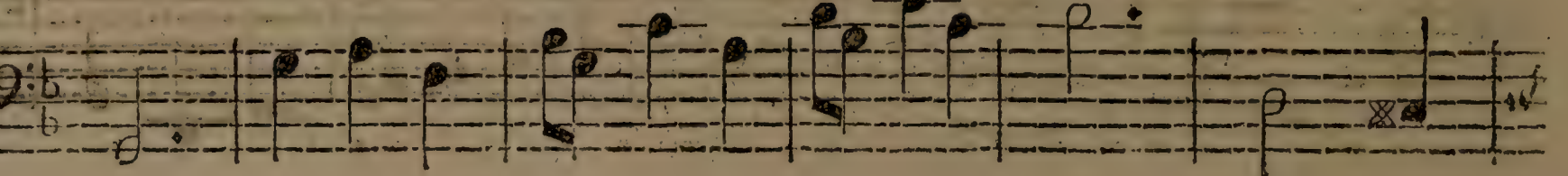
Can that look, that face de—ceive? can he take de—light in



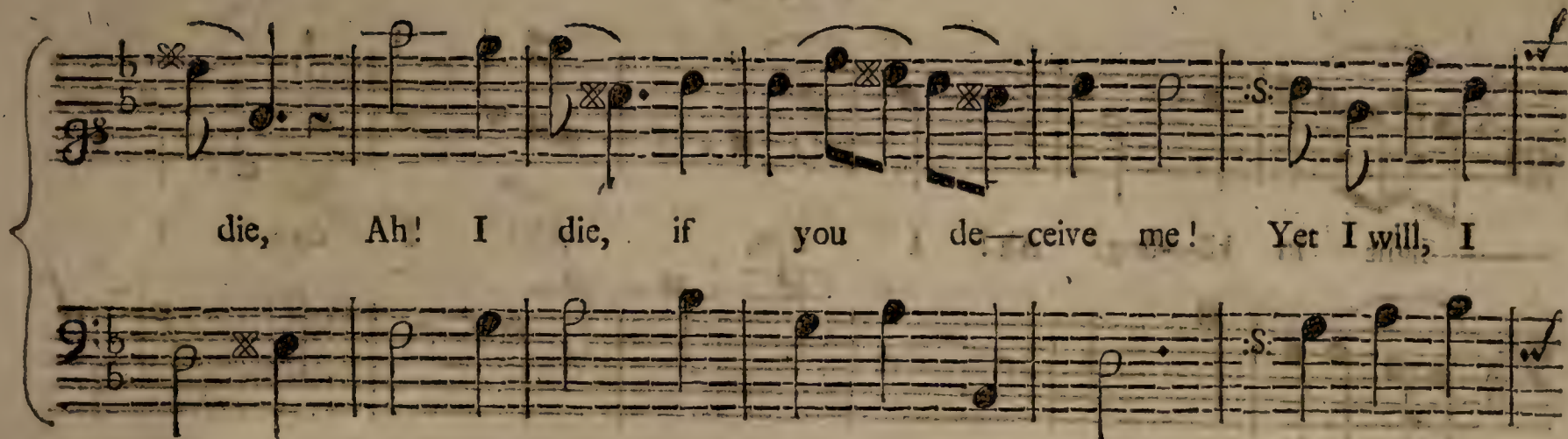
Killing? Ah! I dye, Ah! I dye, I dye if you de—



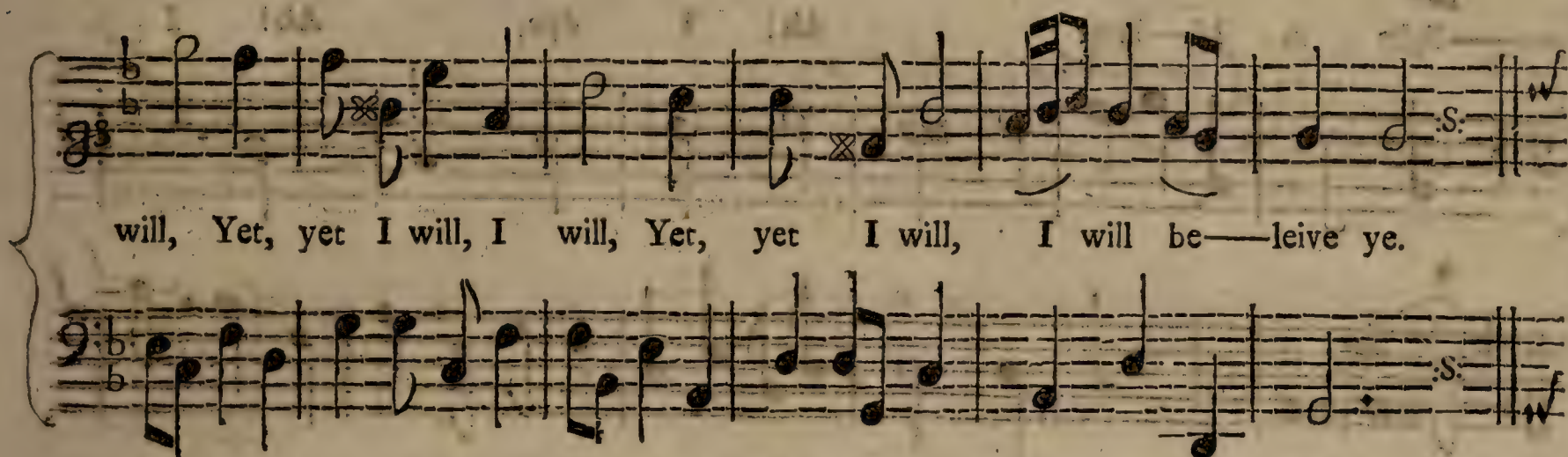
ceive me. Yet I will, I will, yet I will, I will be—lieve ye. Ah! I





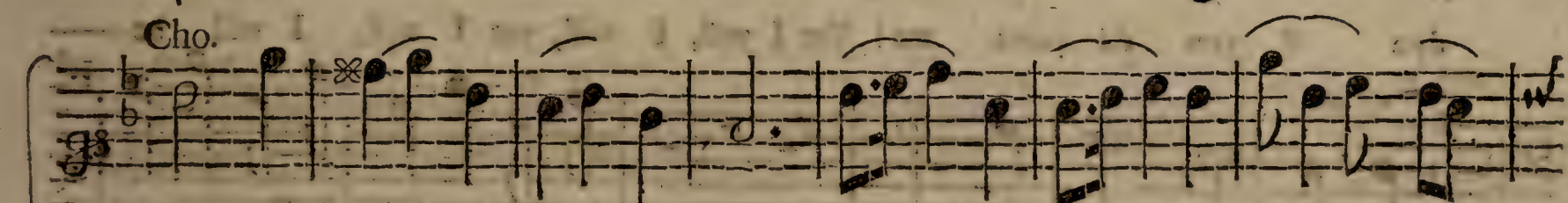


die, Ah! I die, if you de—ceive me! Yet I will, I



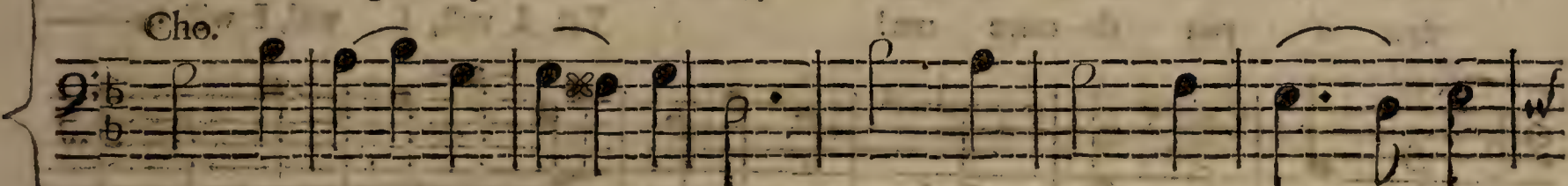
will, Yet, yet I will, I will, Yet, yet I will, I will be—leave ye.

Cho.

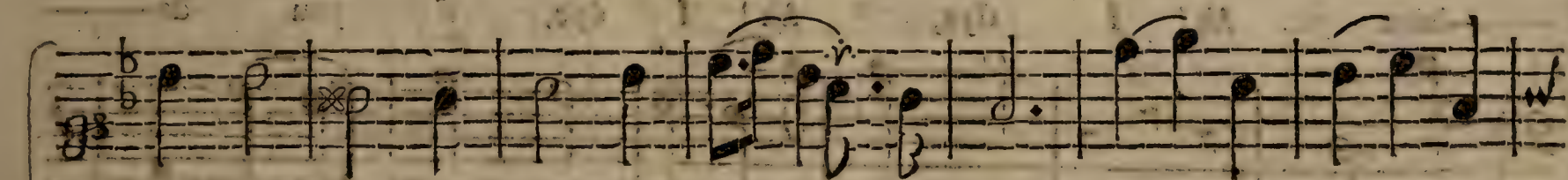


Oh! how glad—ly we be—leave, when the Heart is too too


Cho.



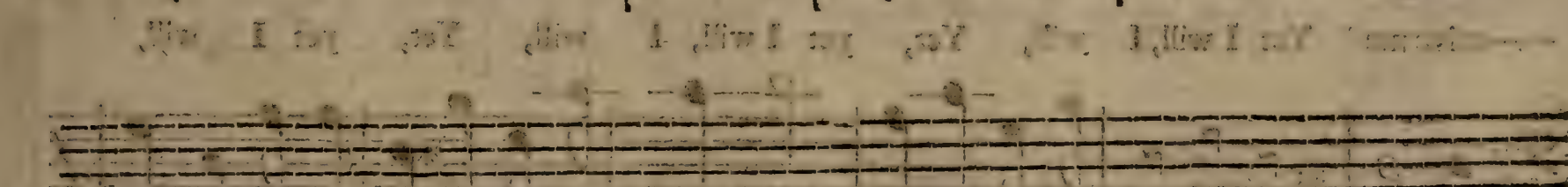
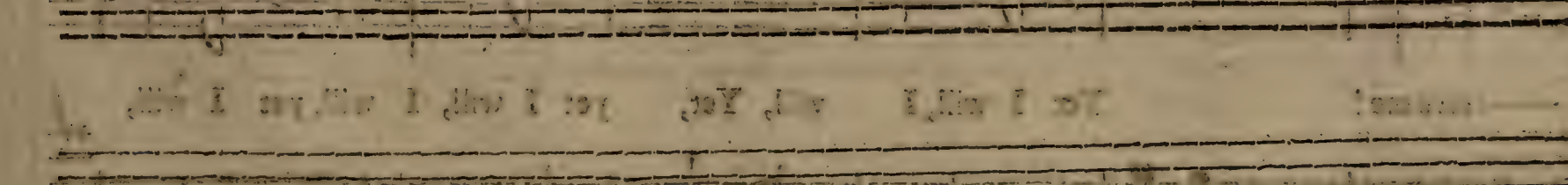
Oh! how glad—ly we be—leave, when the Heart is too too

willing: Can that Look, that Face de—ceive? Can he take de—



willing: Can that Look, that Face de—ceive? Can he take de—




light in kil—ling? Ah! I dye, Ah! I dye, I

light in kil—ling? Ah! I dye, Ah! I

dye if you de—ceive me! Yet I will, I will, yet I will, I will be—

dye if you de—ceive me! Yet I will, I will, I will be—

leave ye: Ah! I dye, Ah! I dye, if you de—

leave ye: Ah! I dye, I dye if you de—

ceive me! Yet I will, I will, Yet, yet I will, I will, Yet, yet I will,

ceive me! Yet I will, I will, Yet, yet I will, I will, yet I will,

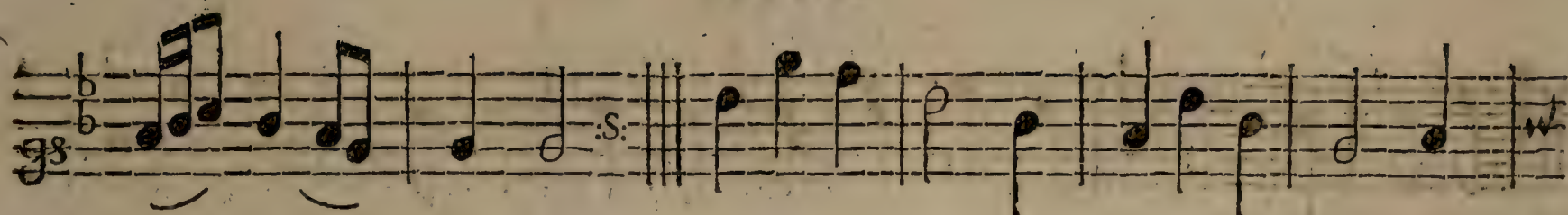
ceive me! Yet I will, I will, Yet, yet I will, I will, yet I will,

ceive me! Yet I will, I will, Yet, yet I will, I will, yet I will,

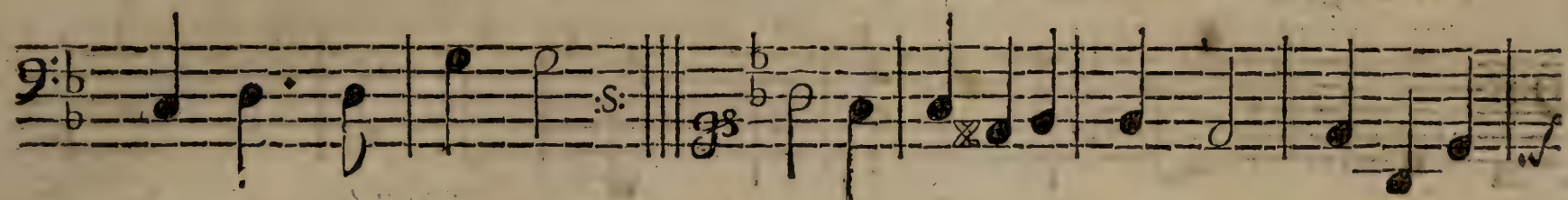
ceive me! Yet I will, I will, Yet, yet I will, I will, yet I will,

ceive me! Yet I will, I will, Yet, yet I will, I will, yet I will,

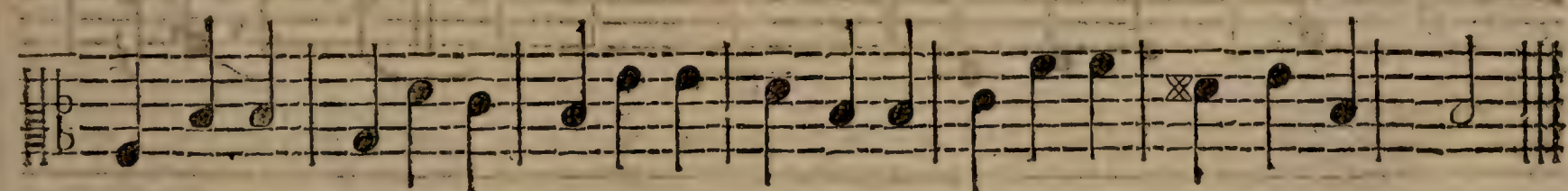
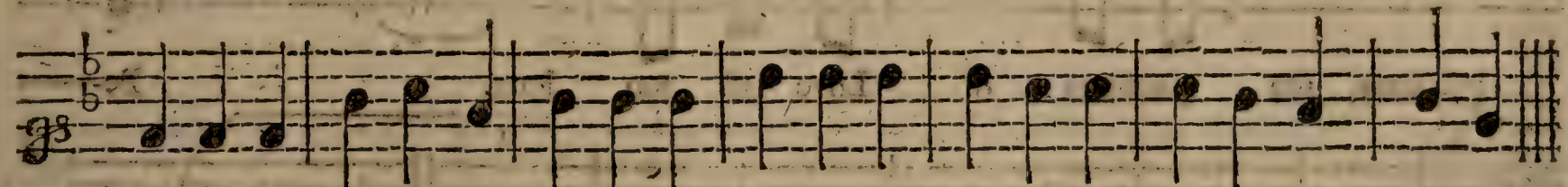
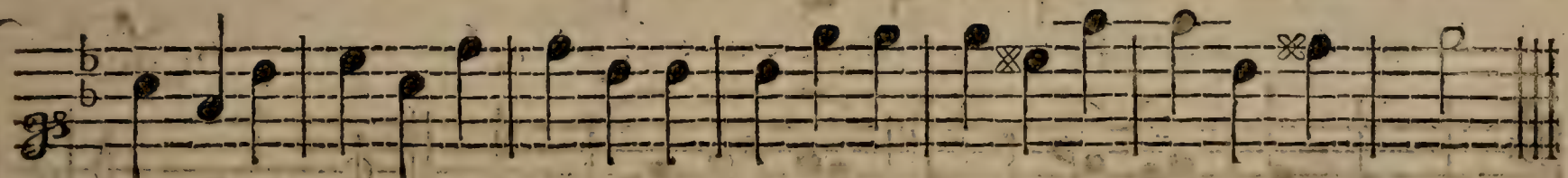
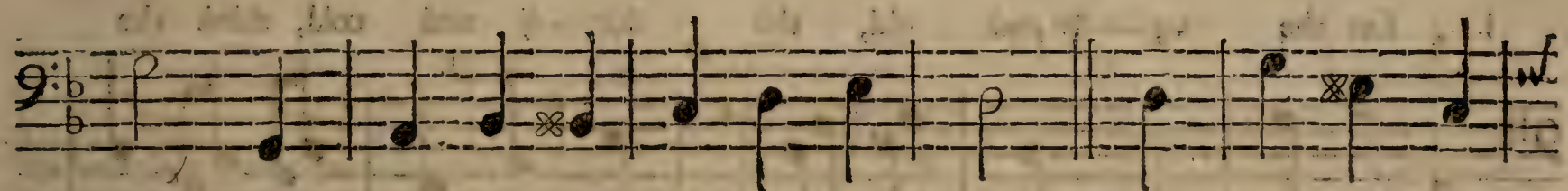
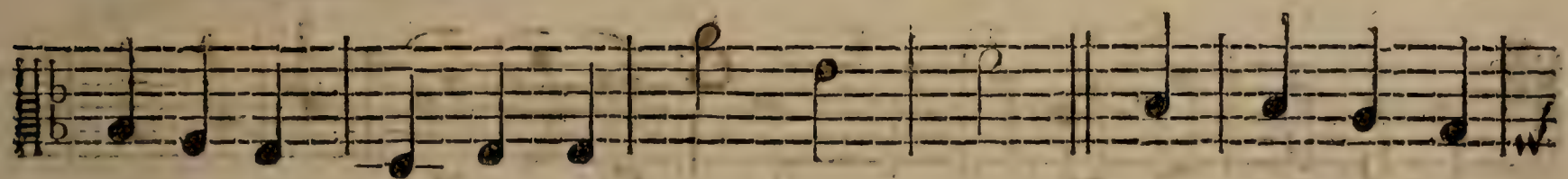
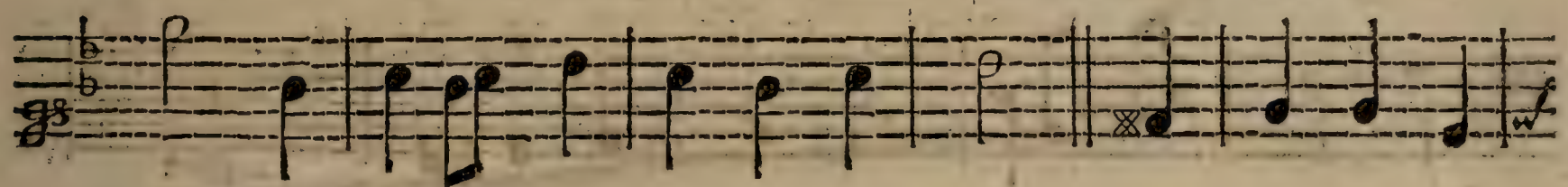
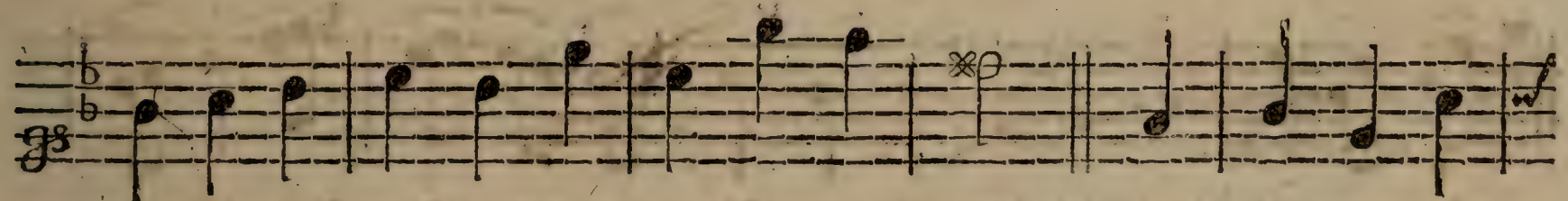
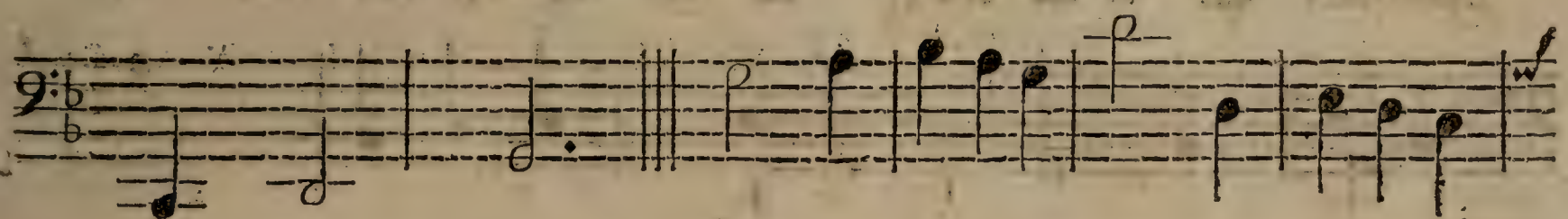
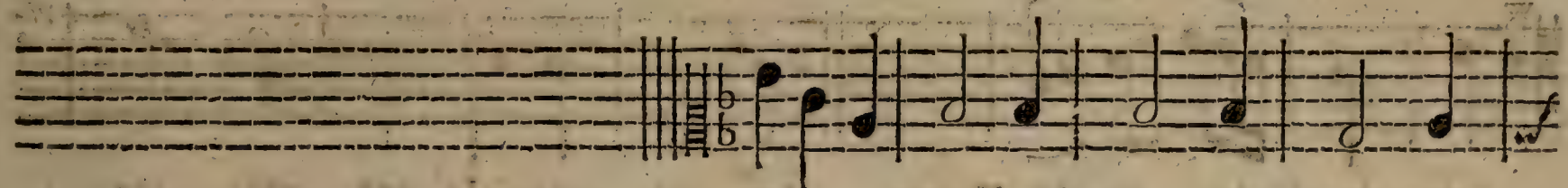




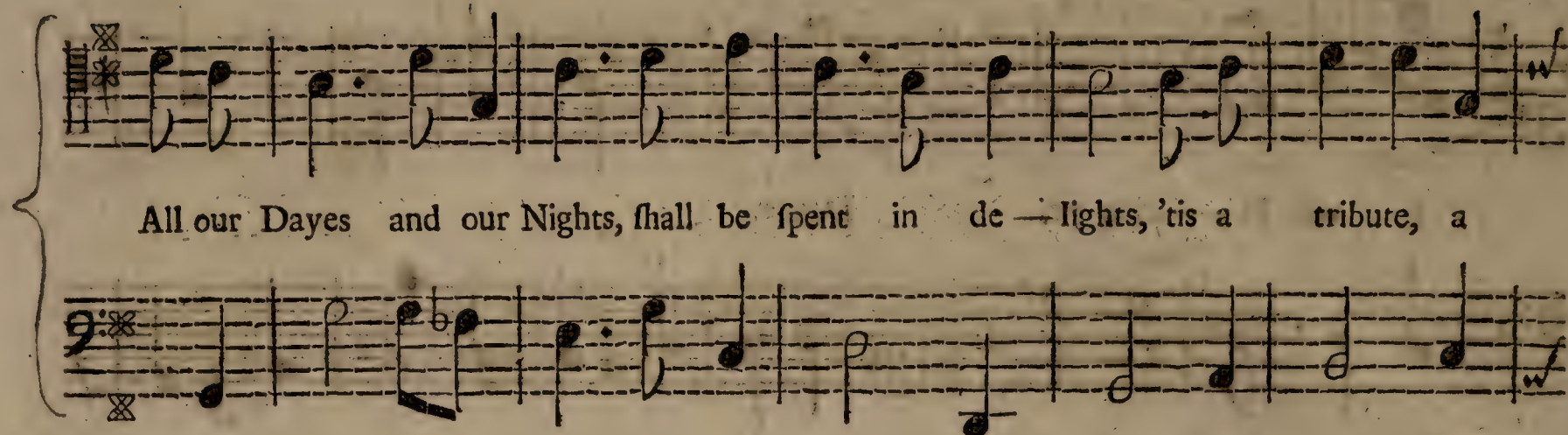
I will be—leive ye. Dance.



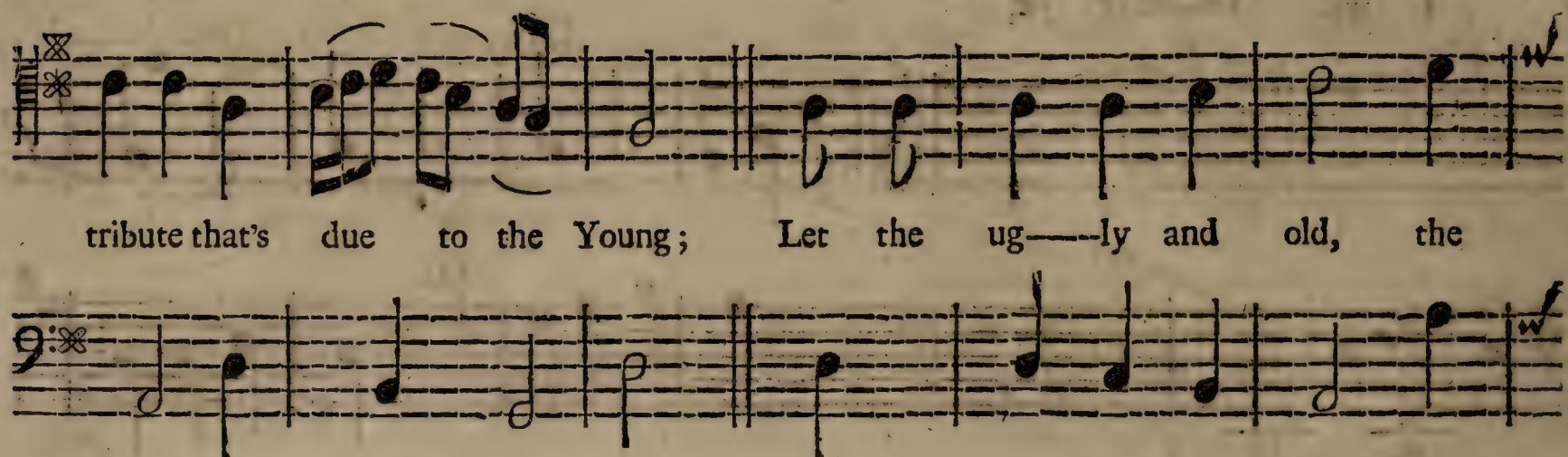
I will be—leive ye.



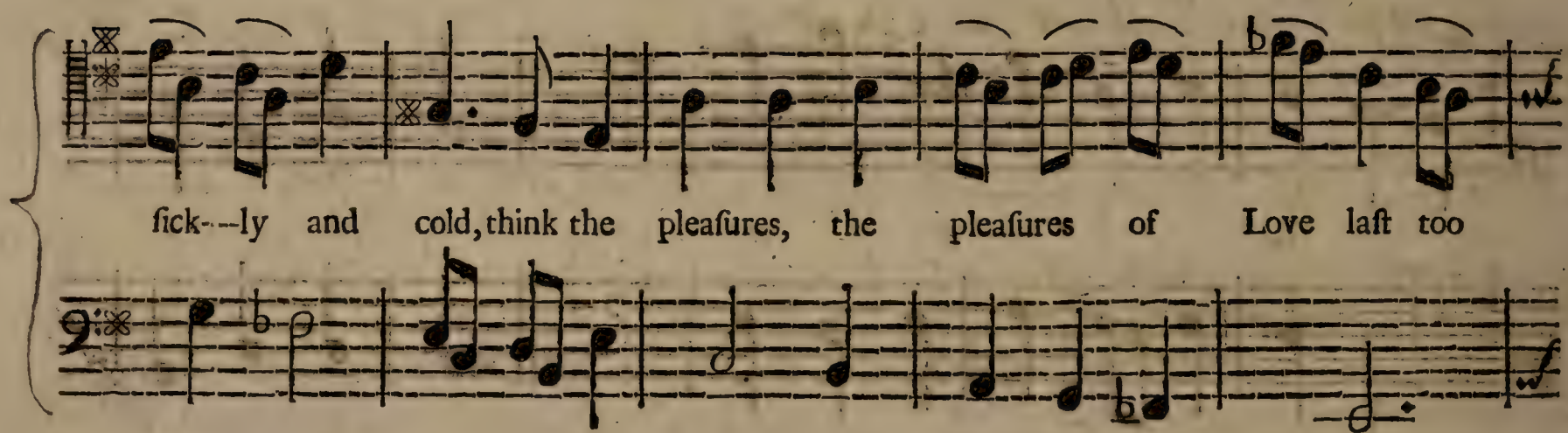




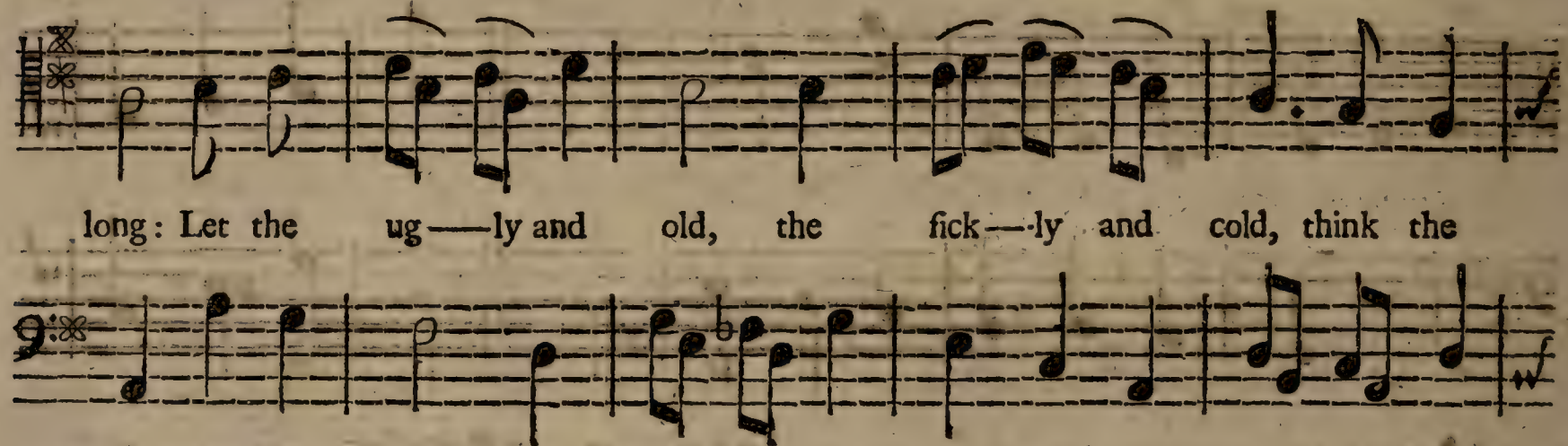
All our Dayes and our Nights, shall be spent in de — lights, 'tis a tribute, a



tribute that's due to the Young; Let the ug — ly and old, the



sick — ly and cold, think the pleasures, the pleasures of Love last too



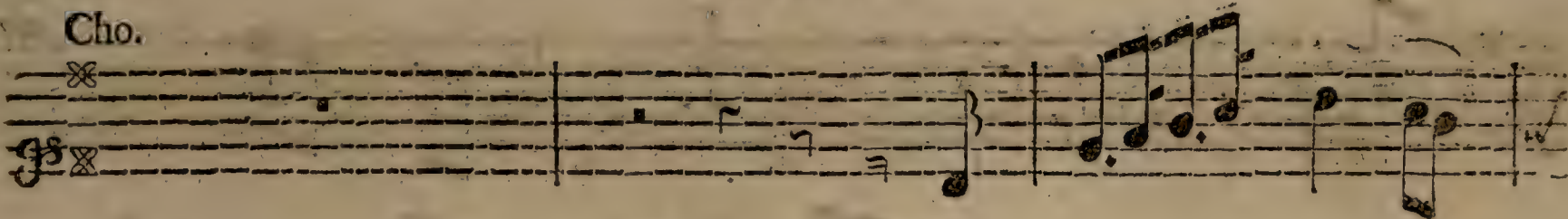
long: Let the ug — ly and old, the sick — ly and cold, think the



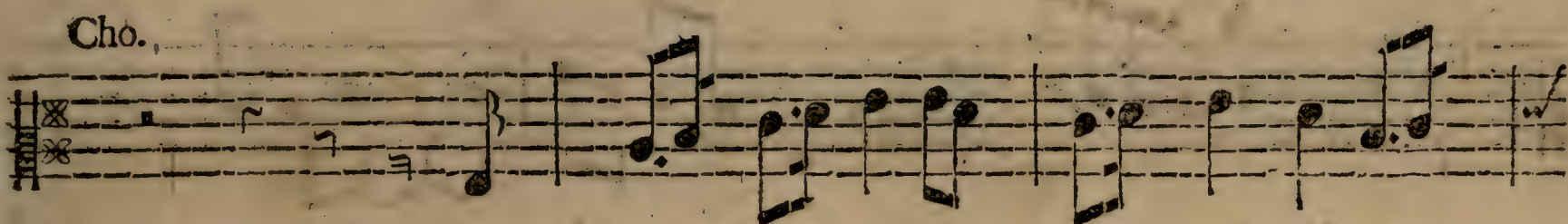
pleasures, the pleasures of Love last too long. Be —



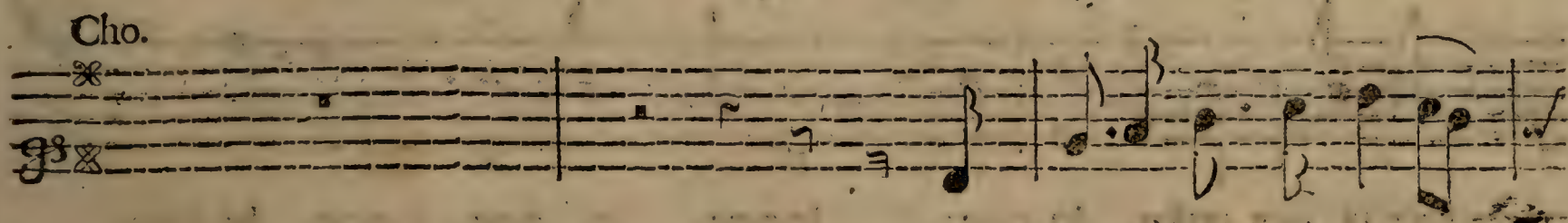
Cho.



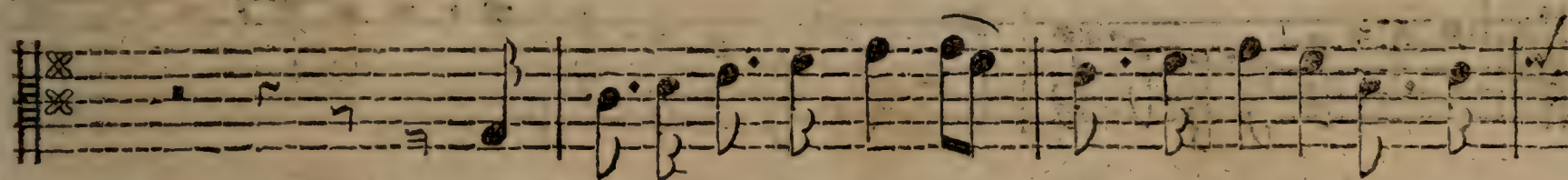
Cho.



Cho.

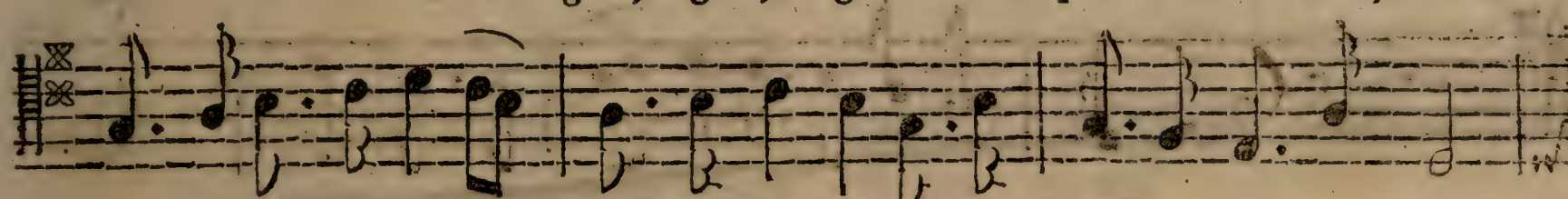


be gone, be gone, be gone im—

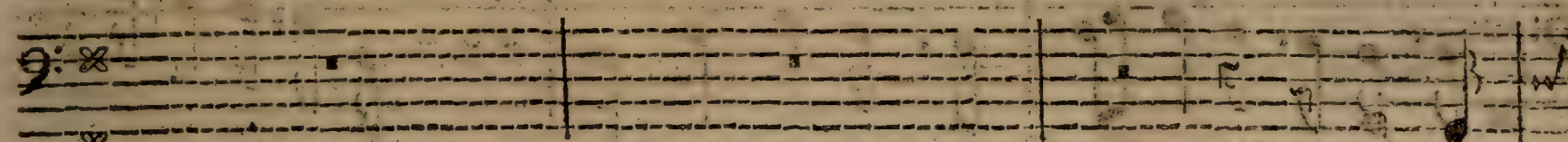


Cho.

be gone, be gone, be gone im—por—tu-nate reason, be—

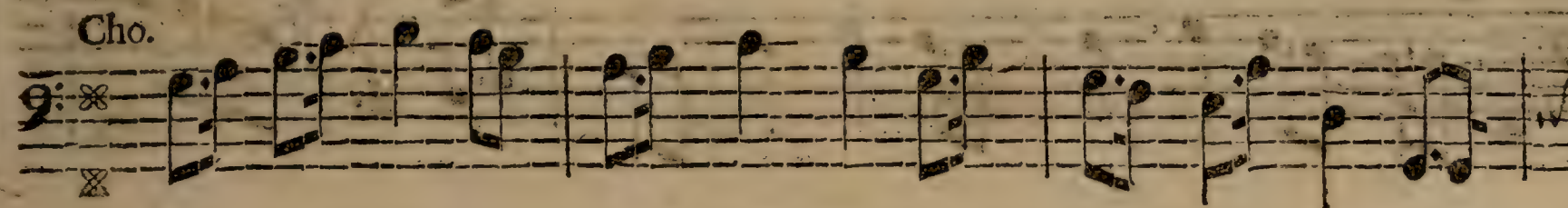


gone, be gone, be gone im—por—tu-nate reason, be gone, be gone, be gone,

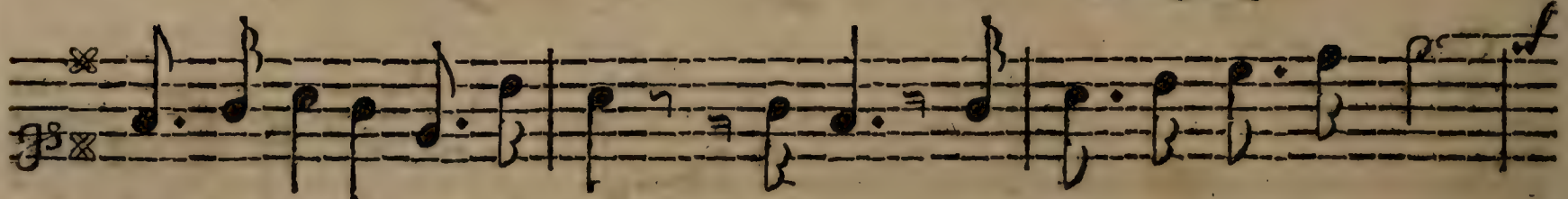
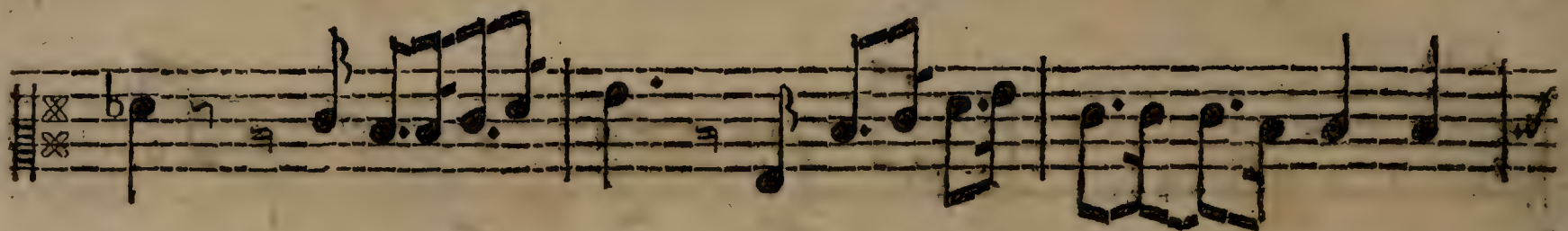
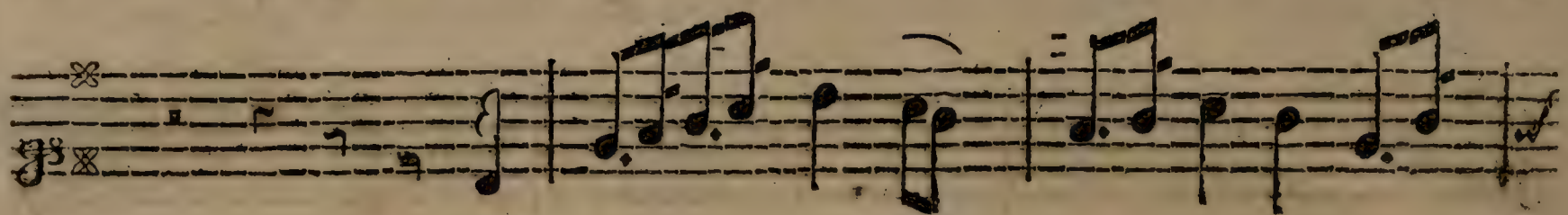
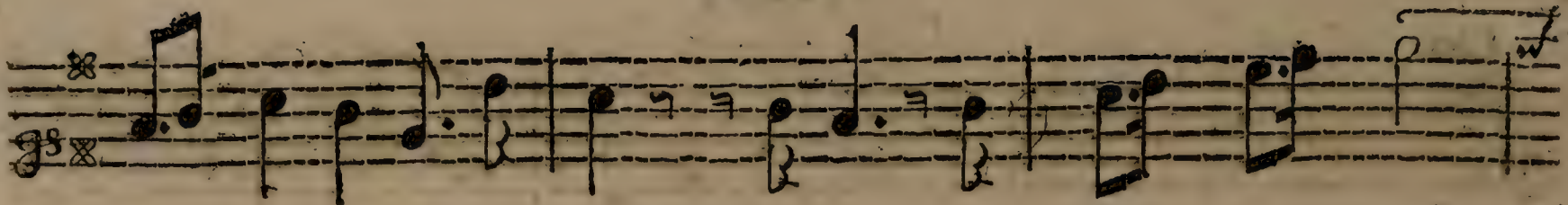


be

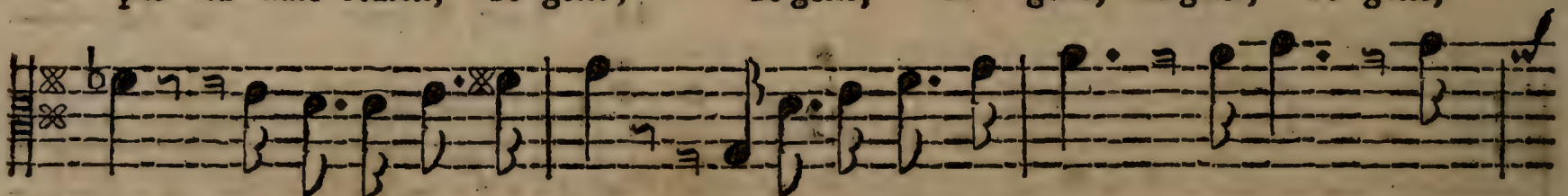
Cho.



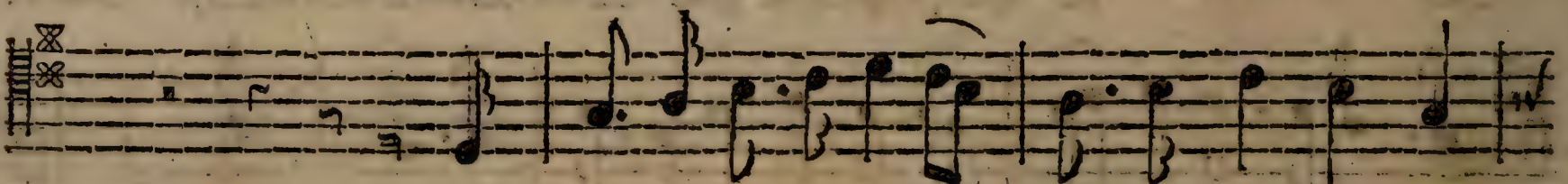




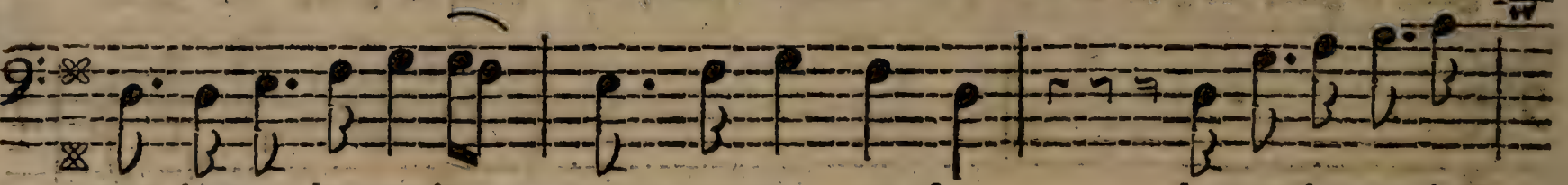
—por—tu—nate reason, be gone; be gone, be gone, be gone, be gone,



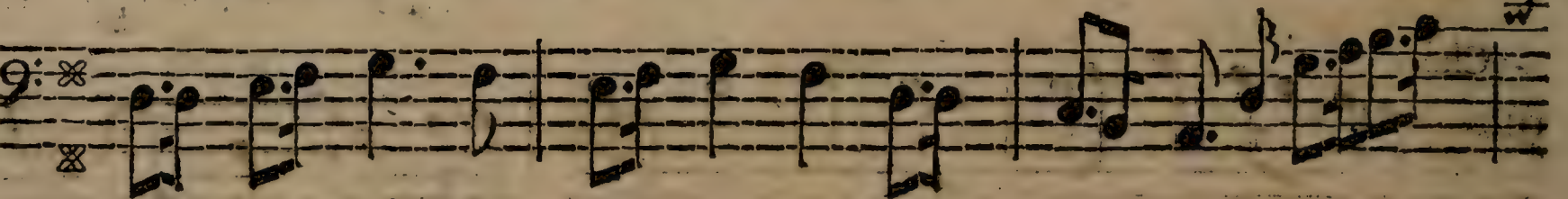
gone; be gone, be gone, be gone, be gone, be gone, be gone, be—



be gone, be gone, be gone im—por—tu—nate rea—son,



—gone, be gone, be gone im—por—tu—nate rea—son, be gone, be gone, be—



Empty musical staff lines.

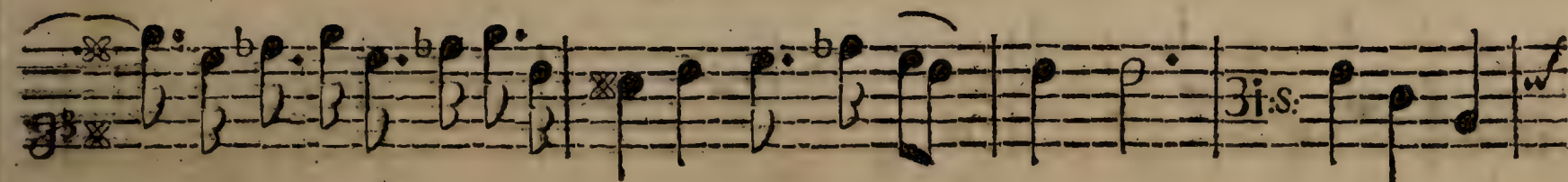
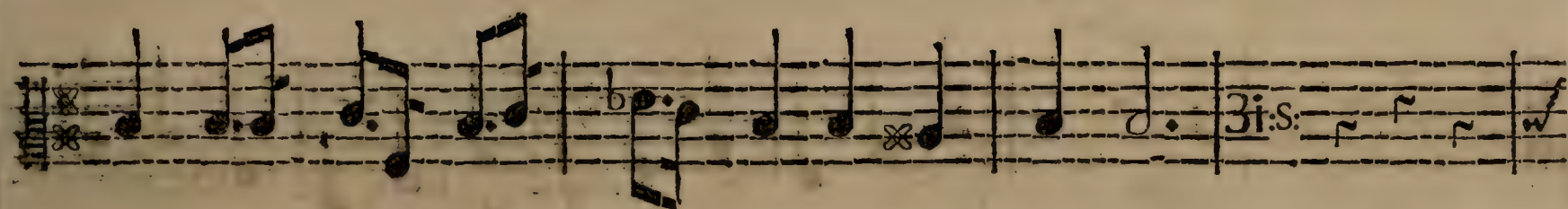
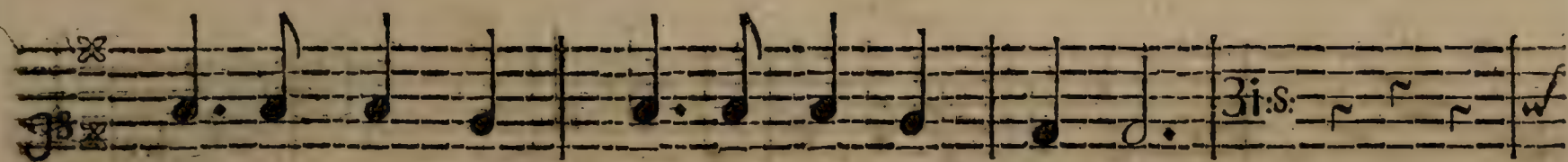
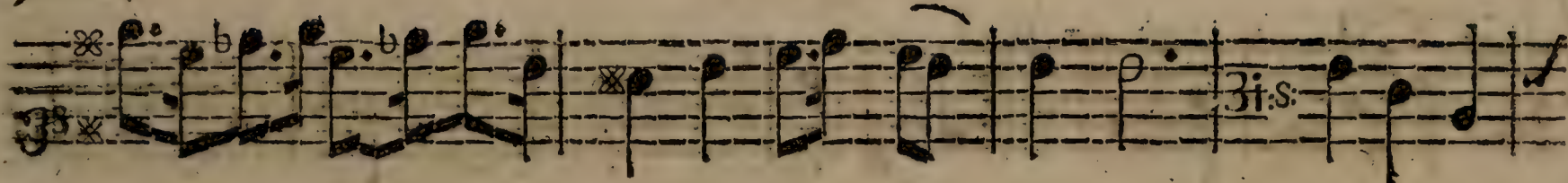
Empty musical staff lines.

Empty musical staff lines.

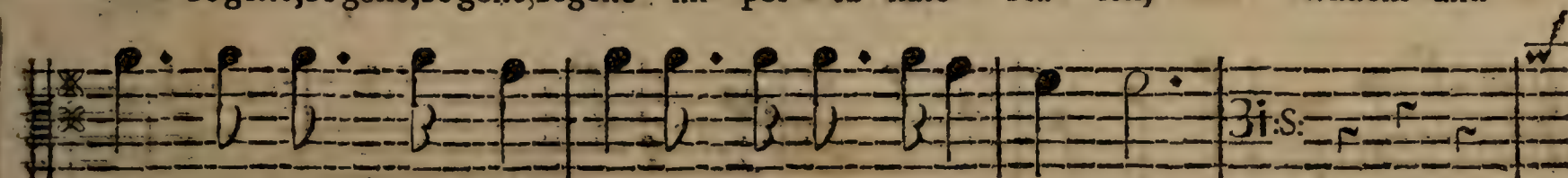
Empty musical staff lines.

Empty musical staff lines.

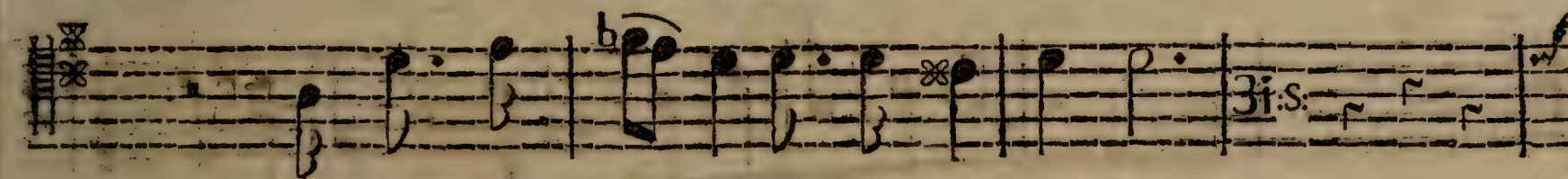




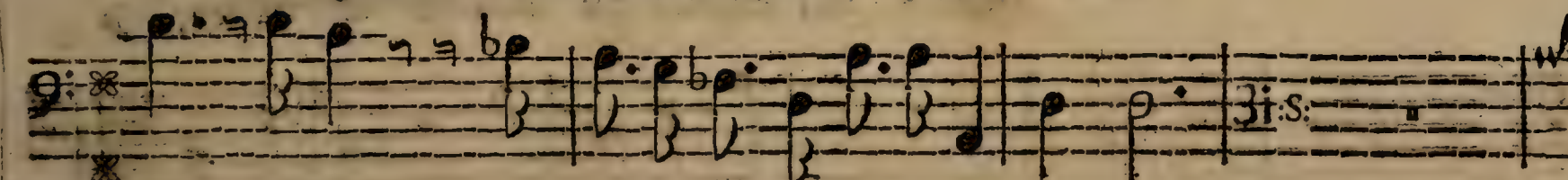
—be gone, be gone, be gone, be gone im—por—tu—nate rea—son, wisdom and



—gone im—por—tu—nate rea—son, im—por—tunate reason,



be gone, be—gone im—por—tu—nate rea—son,



—gone, be gone, be gone, be gone im—por—tu—nate rea—son,



—gone, be gone, be gone, be gone im—por—tu—nate rea—son,

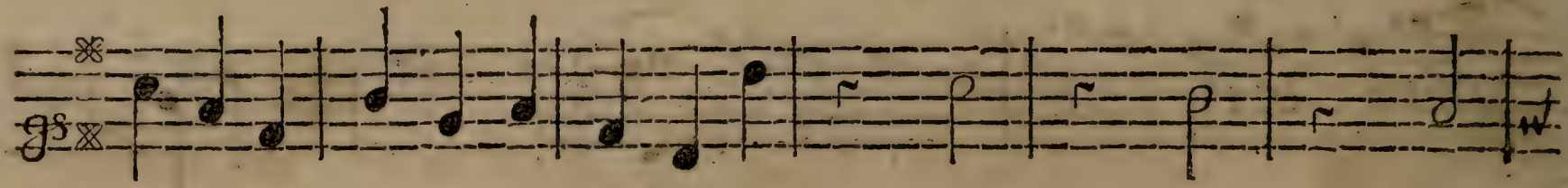
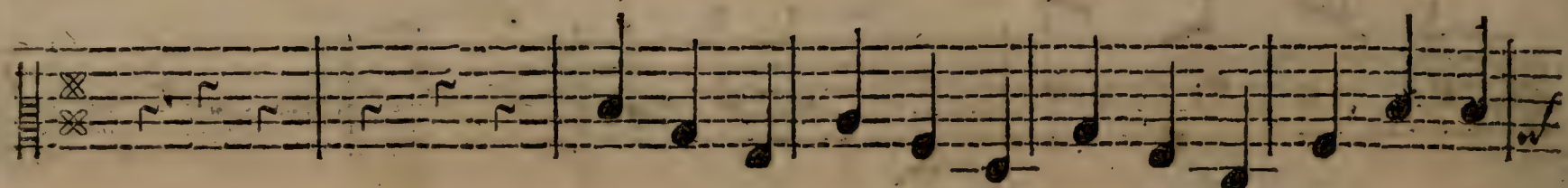
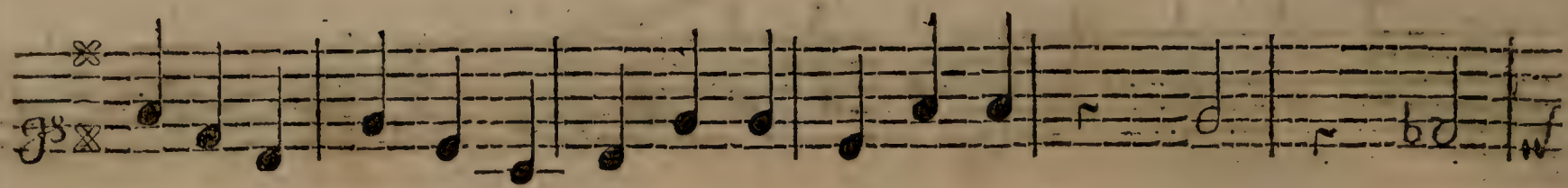
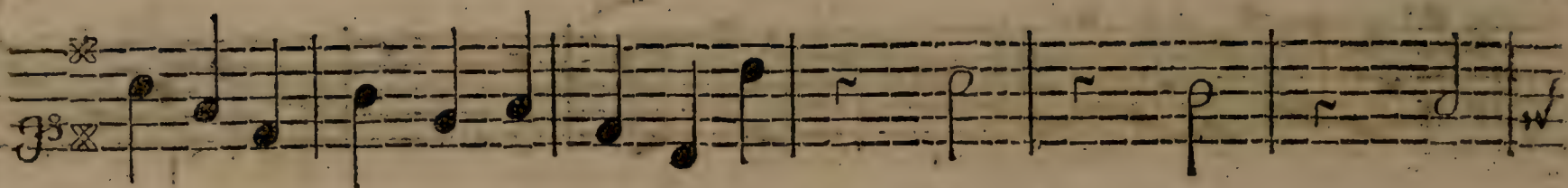
—gone, be gone, be gone, be gone im—por—tu—nate rea—son,

—gone, be gone, be gone, be gone im—por—tu—nate rea—son,

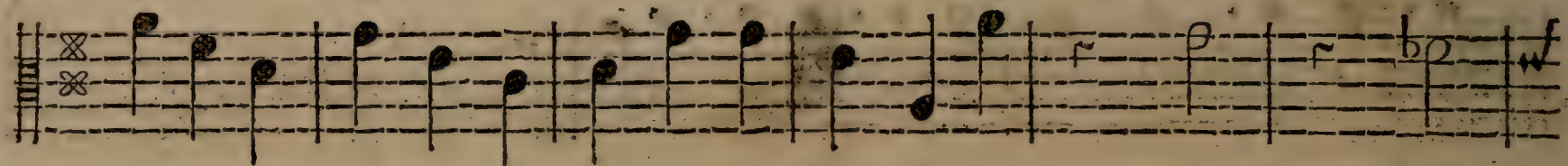
—gone, be gone, be gone, be gone im—por—tu—nate rea—son,

—gone, be gone, be gone, be gone im—por—tu—nate rea—son,





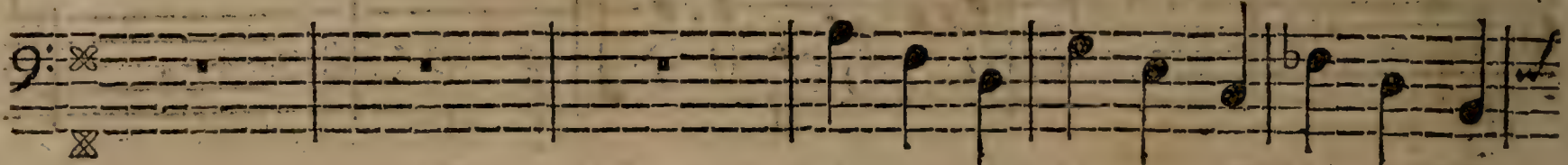
council is now out of fea-son; now, now, now, now,



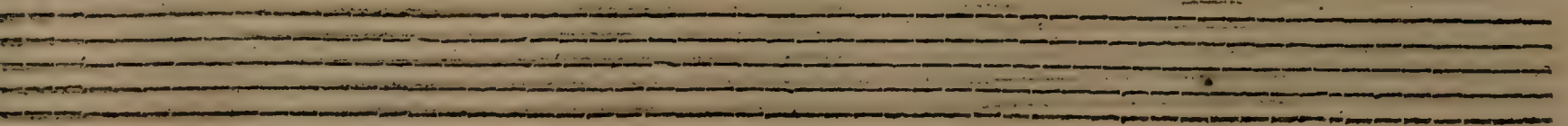
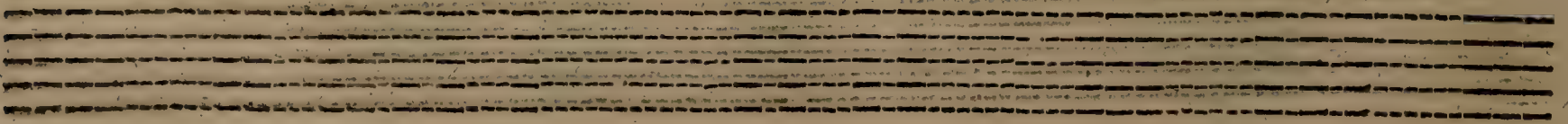
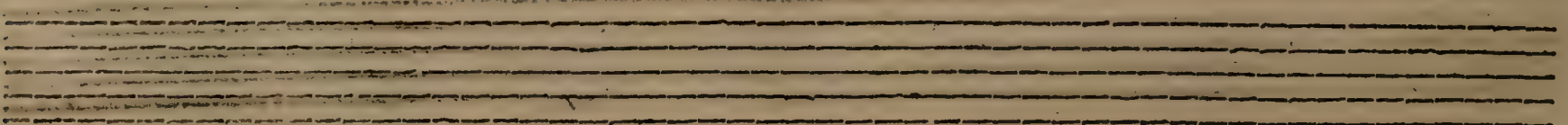
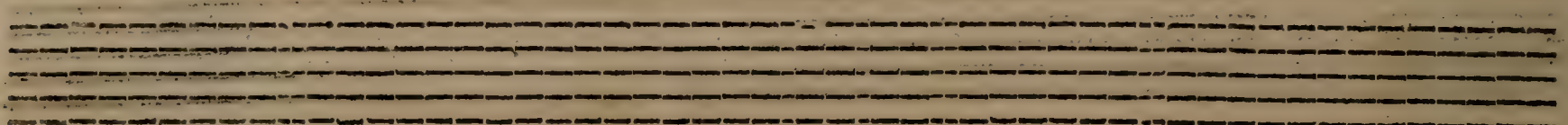
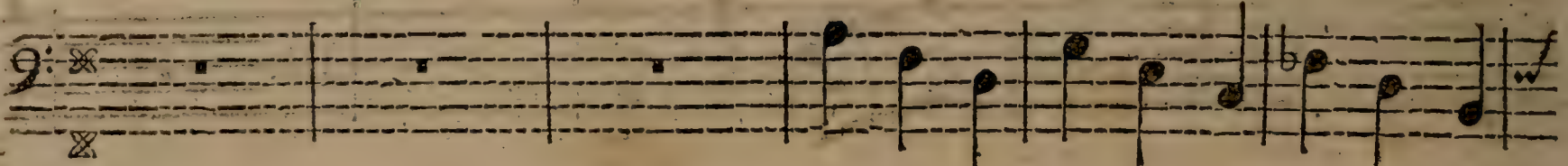
wisdom and couucell is now out of fea-son; now, now, now,



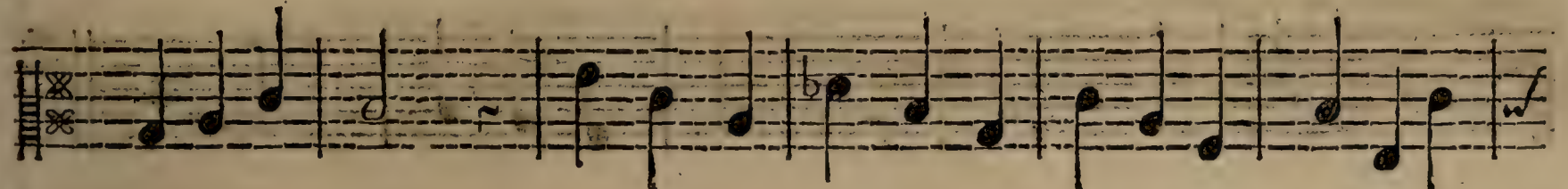
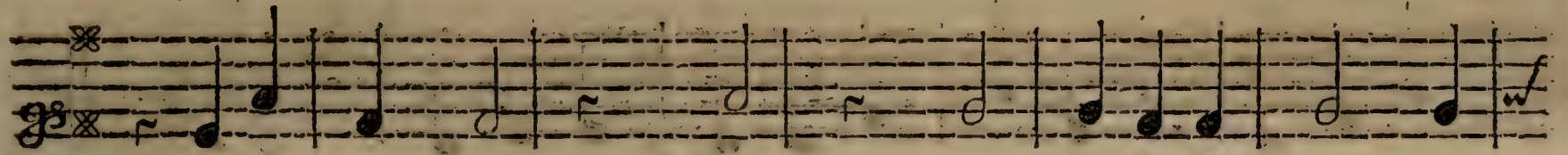
wisdom and counsell is now out of fea-son, is



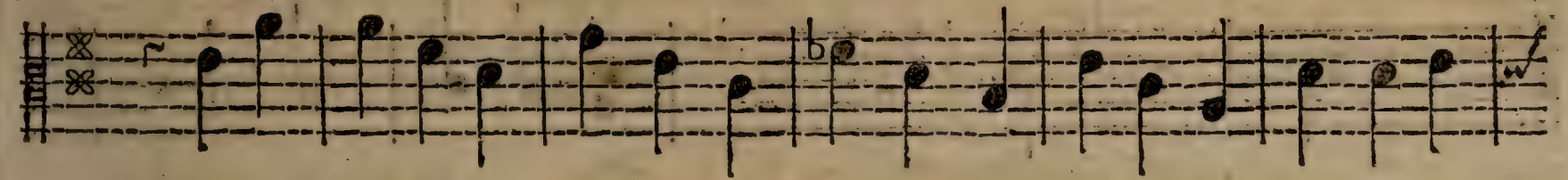
wisdom and counsell is now out, is



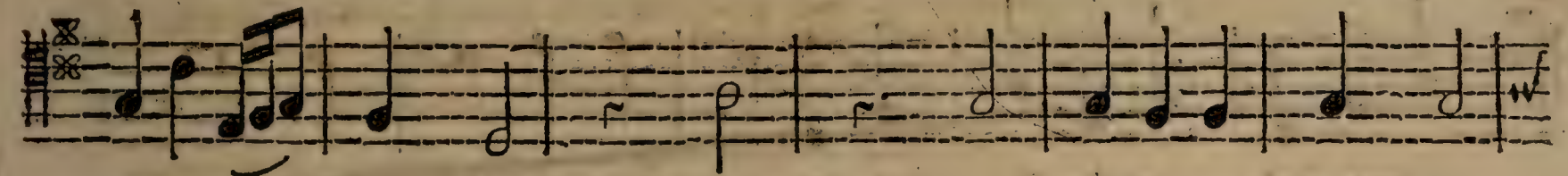




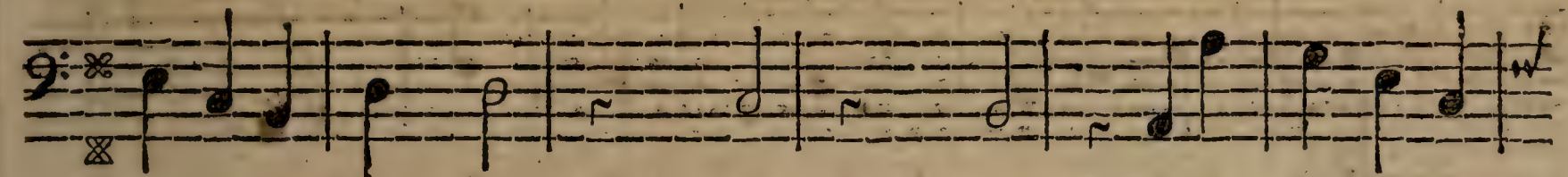
now out of sea—son; wisdom and council is now out of season, now



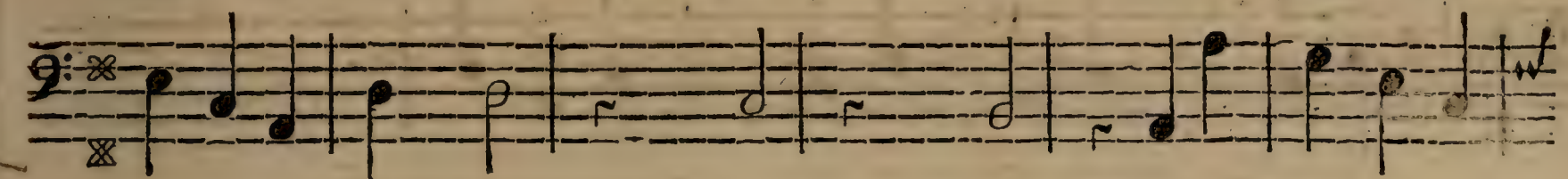
now out, wisdom and council is now out, is now out of season; now,



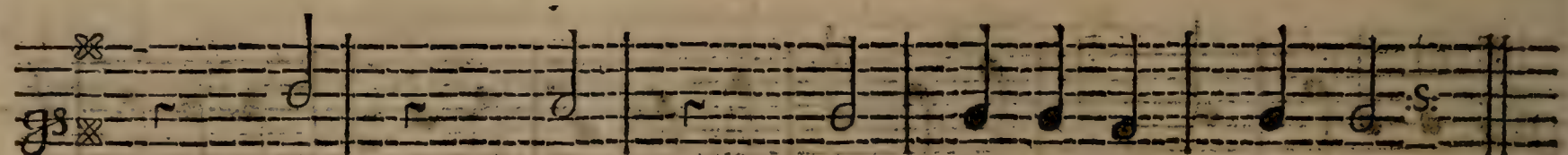
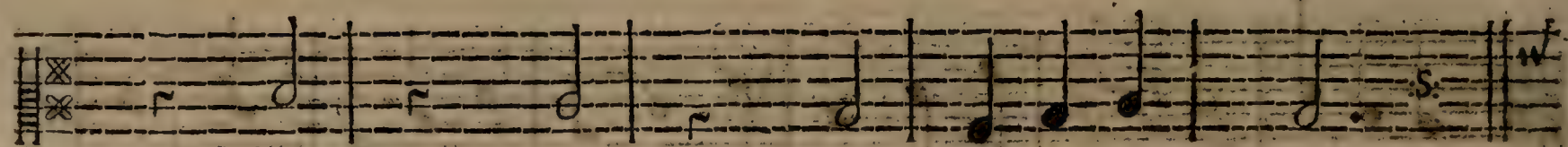
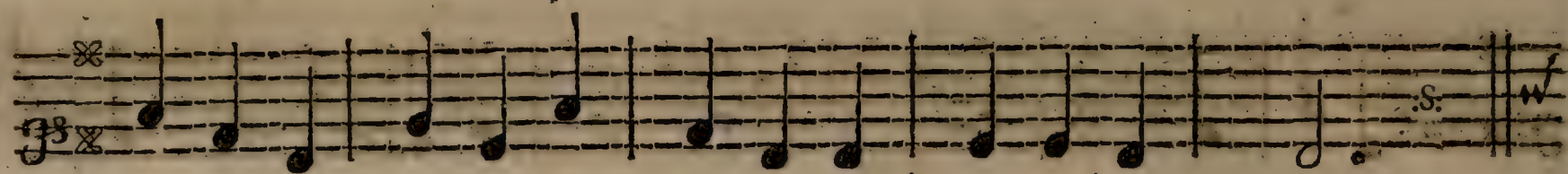
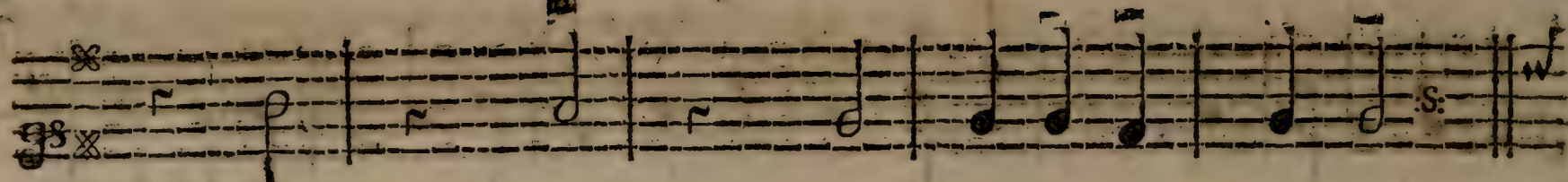
now out of sea—son, now, now, now out of sea—son;



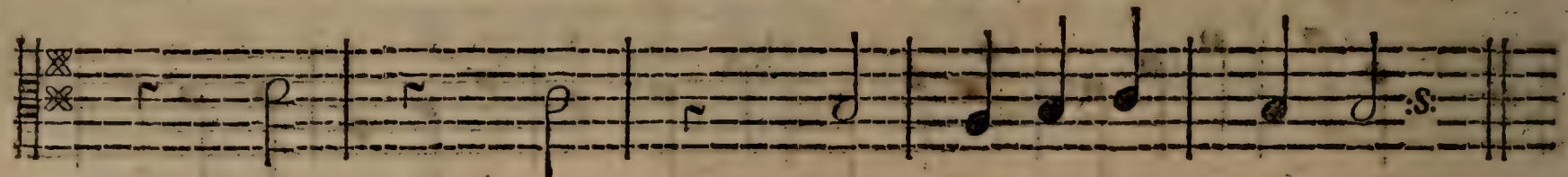
now out of sea—son; now, now, now out, wisdom and



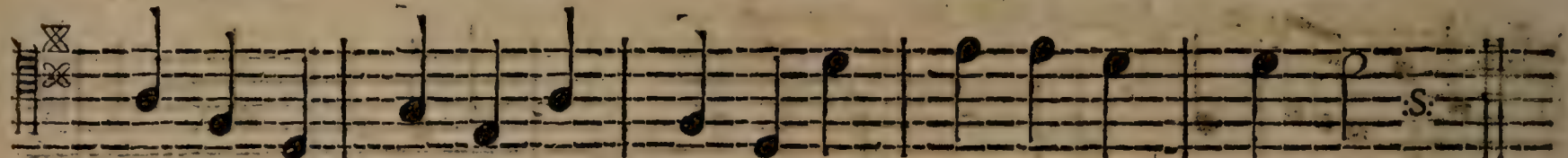




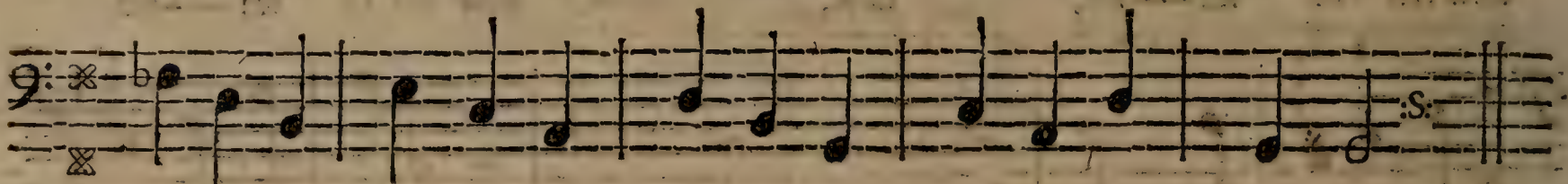
now, now, now, now out of sea-son.



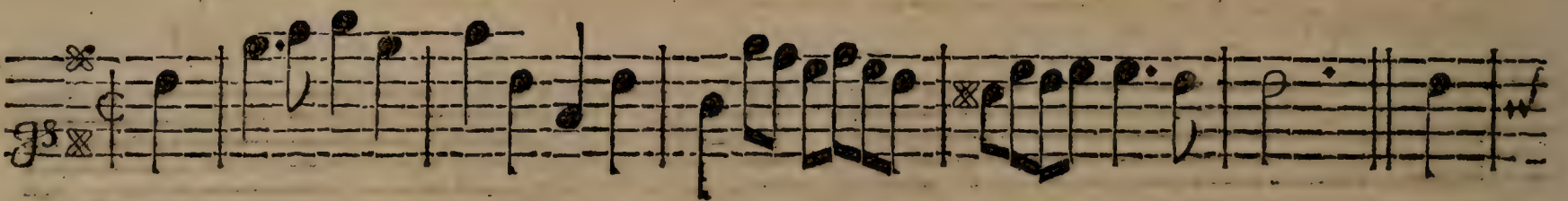
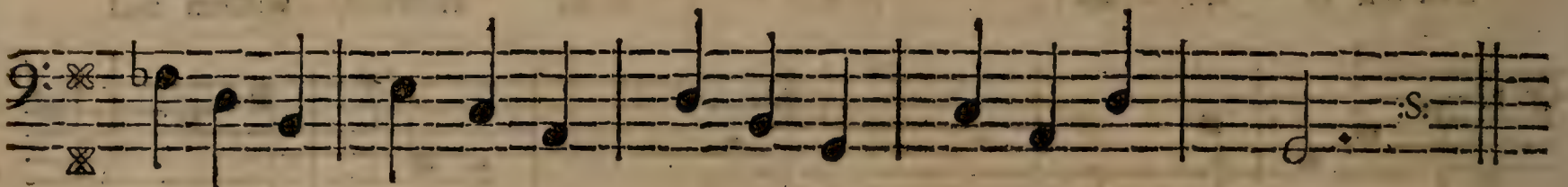
now, now, now, now out of sea-son.



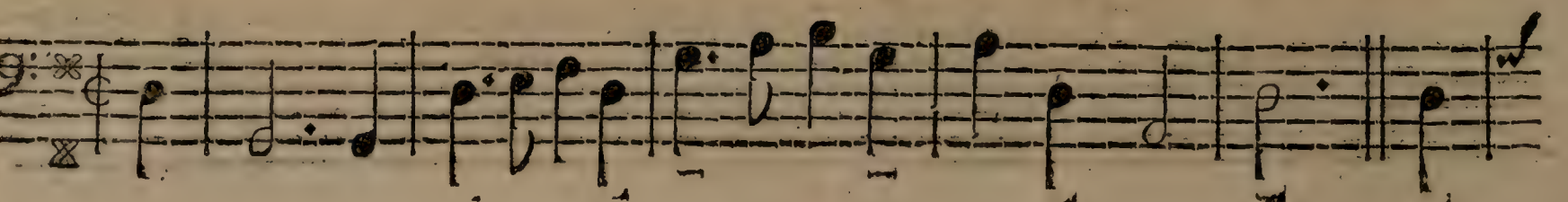
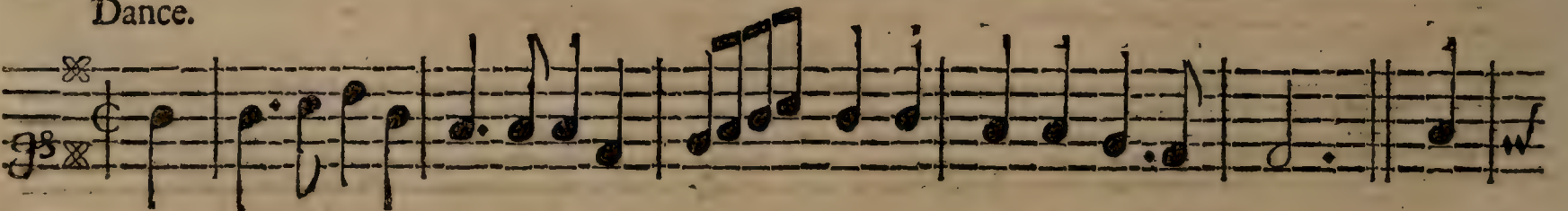
wisdom and council is now out, is now out of sea-son.



council is now out of sea-son, is now out of sea-son.



Dance.





Handwritten musical score for a hymn, featuring ten staves of music. The notation includes various note values, rests, and accidentals. The lyrics "Tryumph Vic-to-rious" are written below the eighth staff.

Tryumph Vic-to-rious

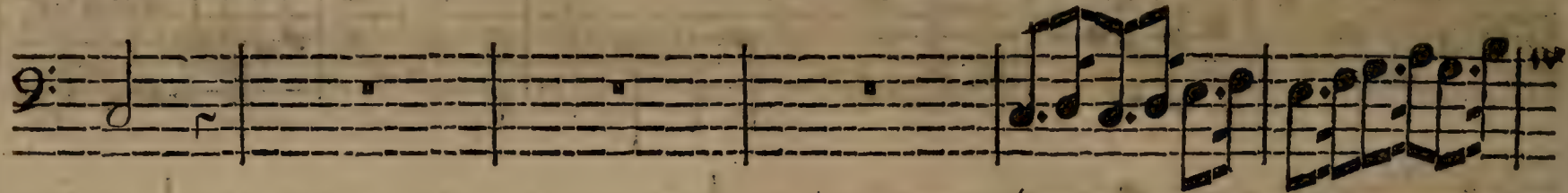




Tryumph Vic—to rious Love,

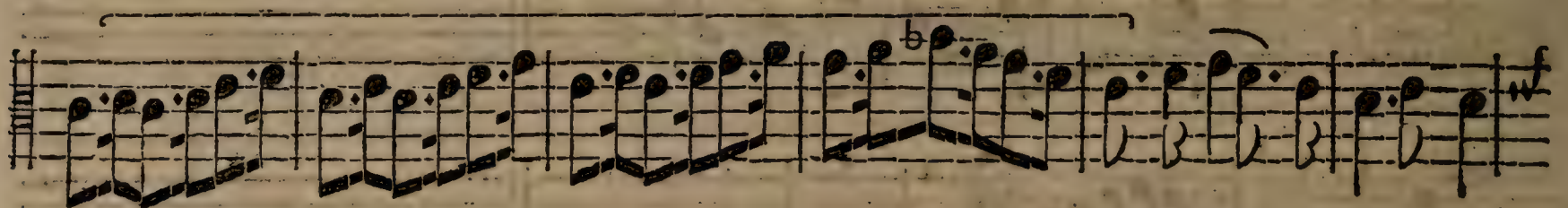


Tryumph Vic—to rious Love,



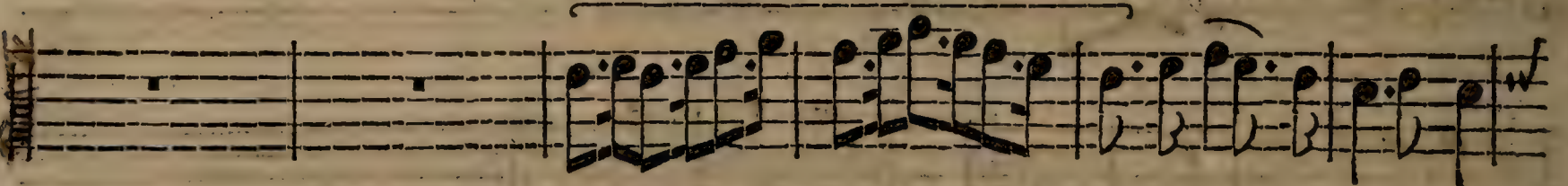
Love,

Tri



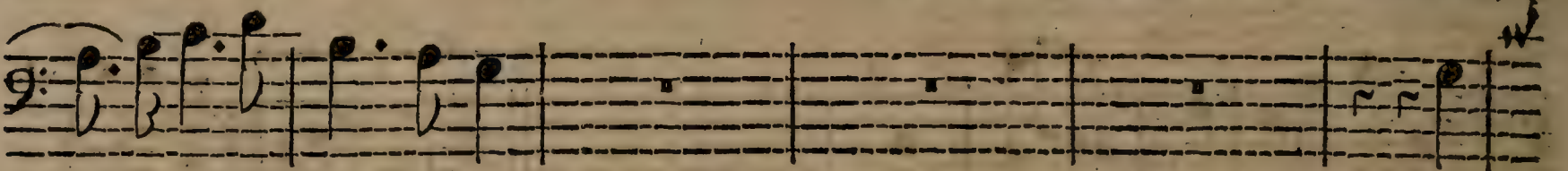
Tri

umph o're the U-niverse;



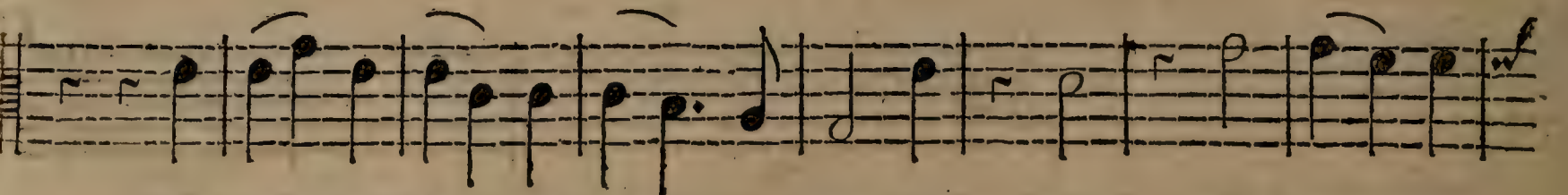
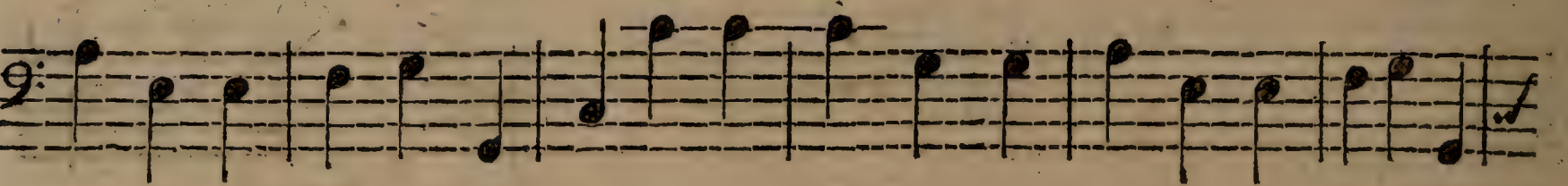
Tri

umph o're the U-niverse;

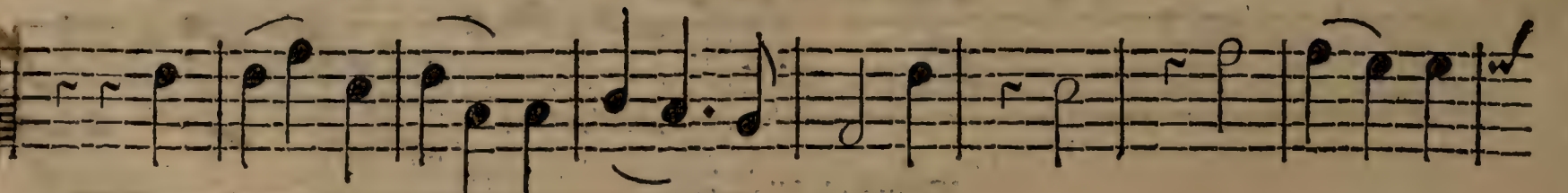


umph o're the U-niverse;

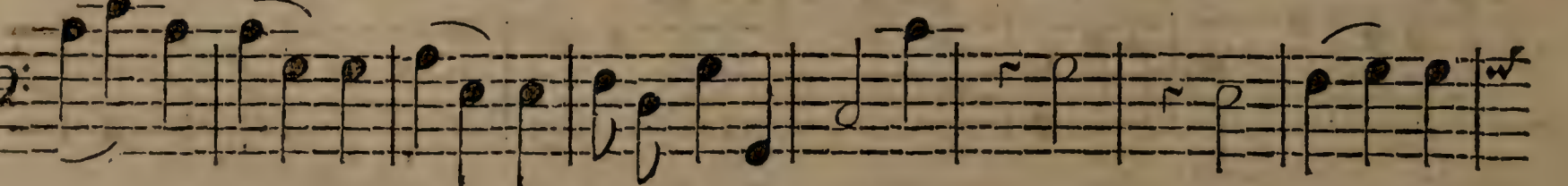
the



the great-est He-ro's bow to thee, all, all, all na-ture



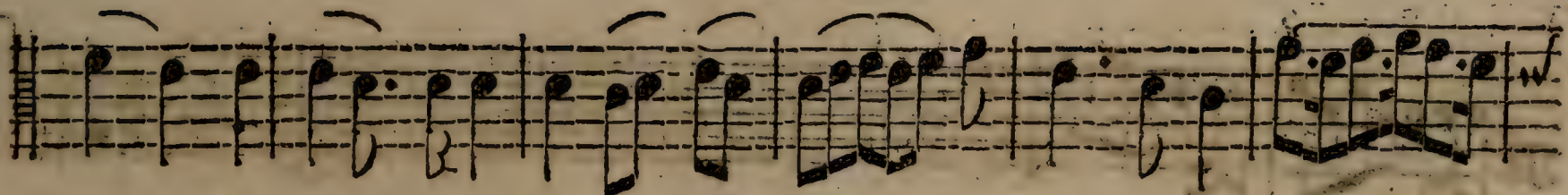
the great-est He-ro's bow to thee, all, all, all na-ture



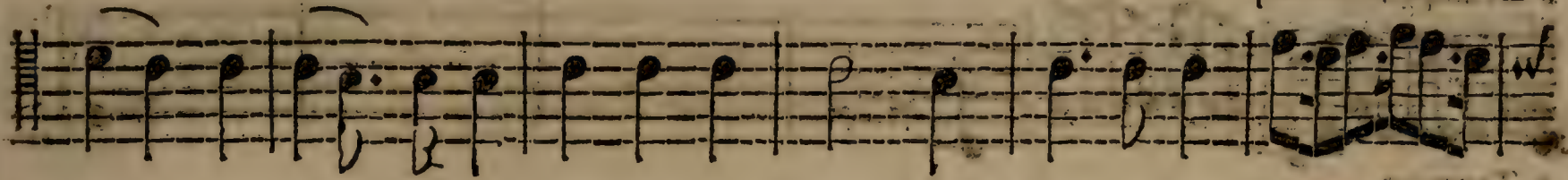
great-est He-ro's great-est Hero's bow to thee, all, all, all na-ture



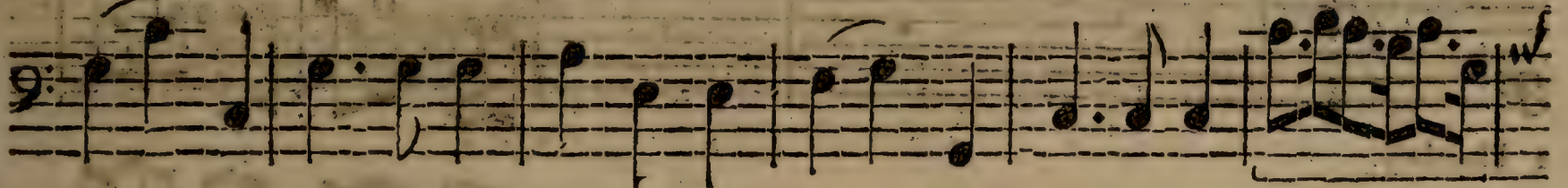




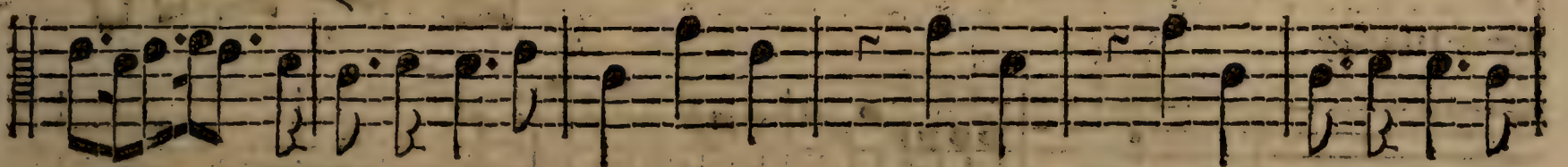
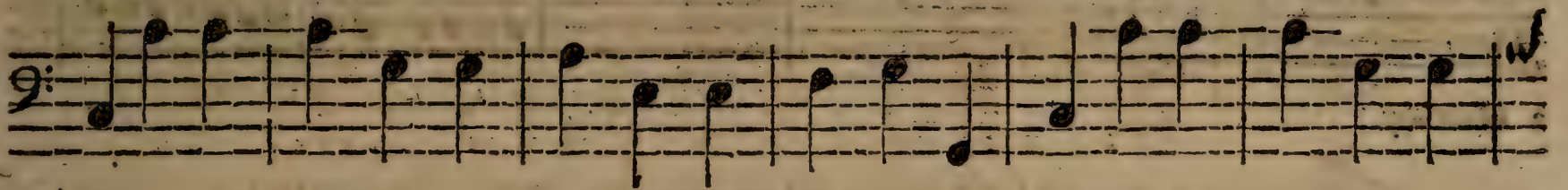
owns thy De—i—ty: all na—ture owns—thy De—i—ty. Tri—



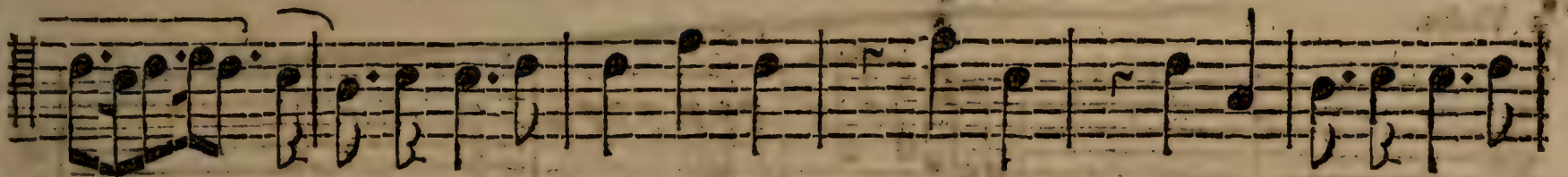
owns thy De—i—ty: all nature owns thy De—i—ty. Tri—



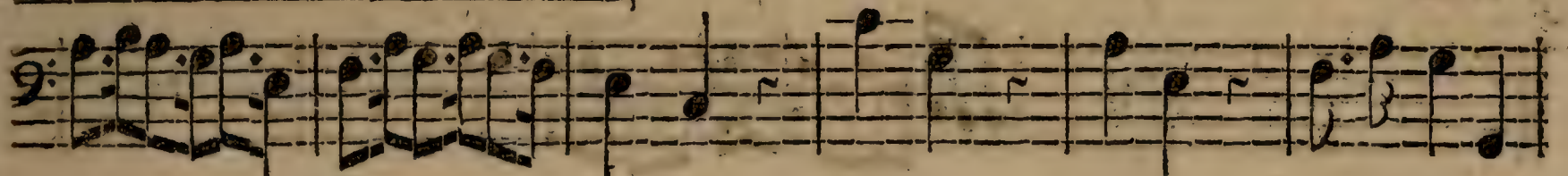
owns thy De—i—ty: all nature owns thy De—i—ty. Tri—



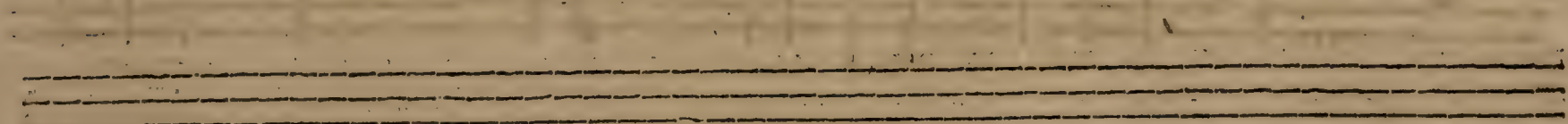
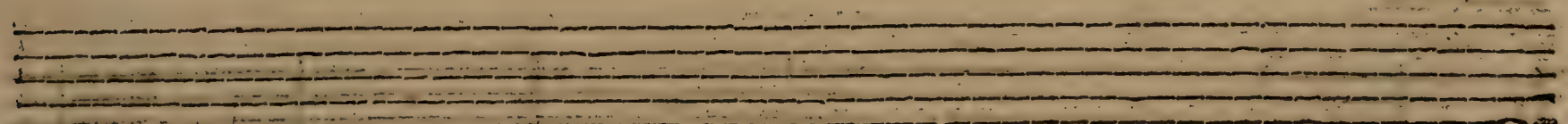
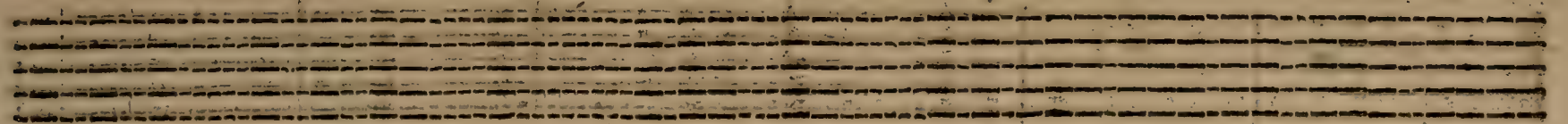
—umph Vic-torious Love, Tryumph, tryumph, Tryumph o're the U—ni—



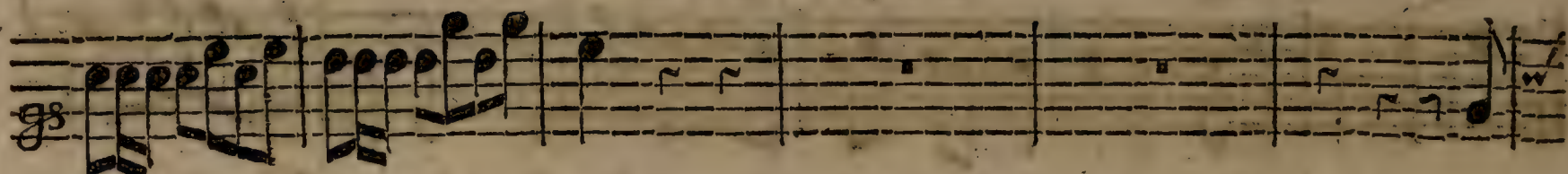
—umph Vic-torious Love, Tryumph, tryumph, Tryumph o're the U—ni—



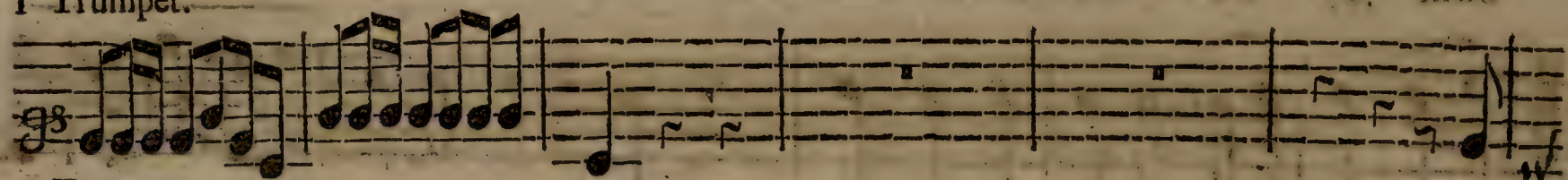
—umph, tryumph, Tryumph o're the U—ni—



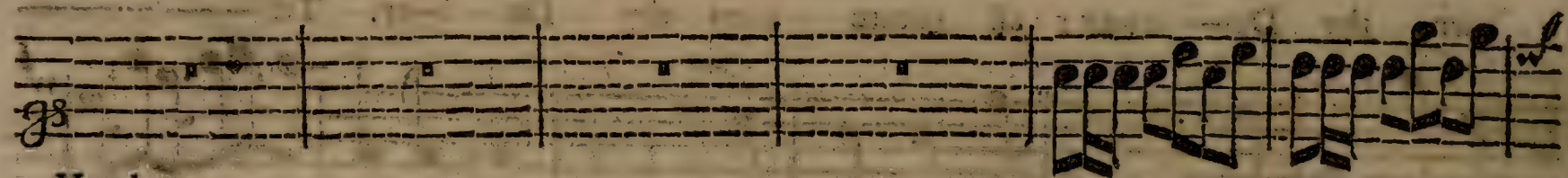




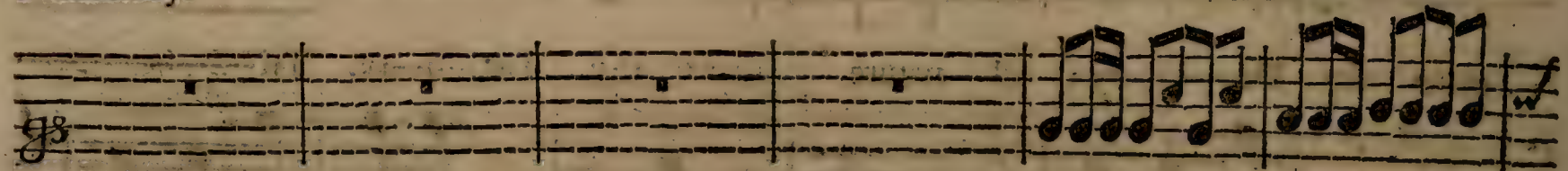
1 Trumpet.



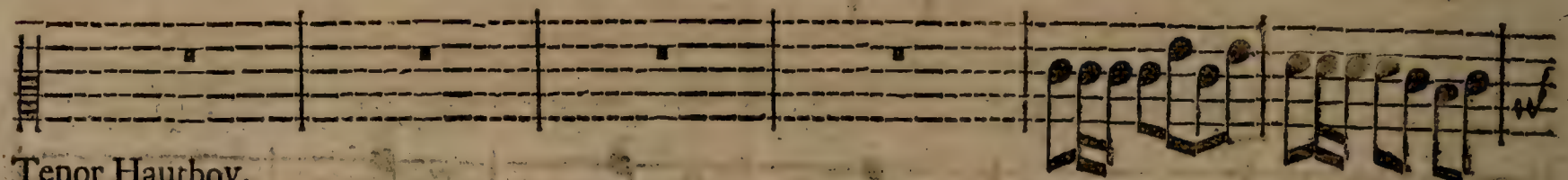
2 Trumpet.



1 Hautboy.



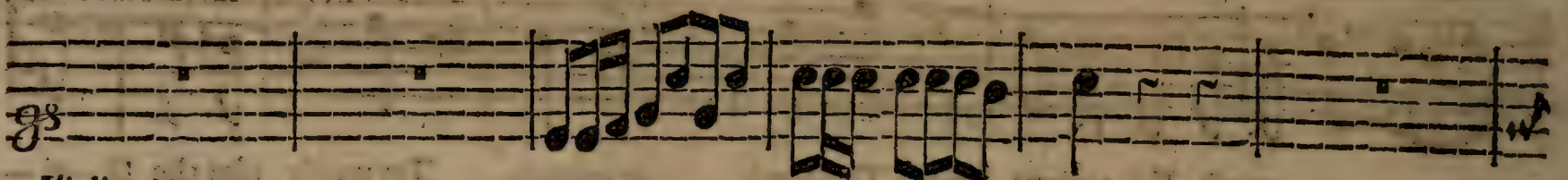
2 Hautboy.



Tenor Hautboy.



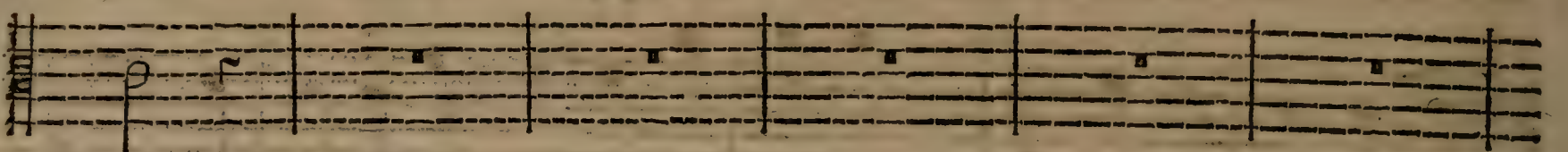
1 Violin.



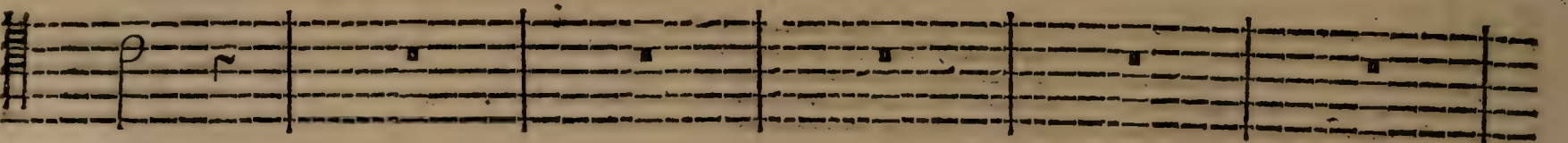
2 Violin.



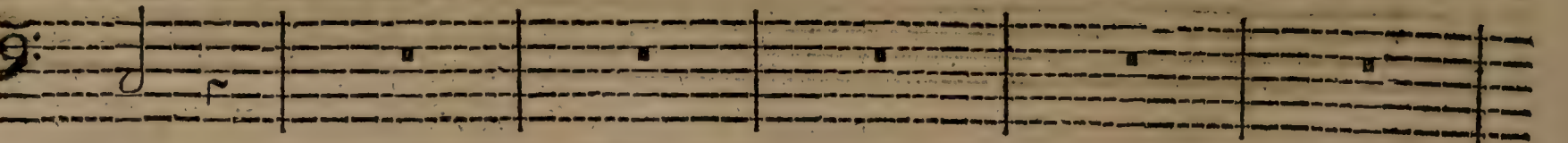
Tenor Violin.



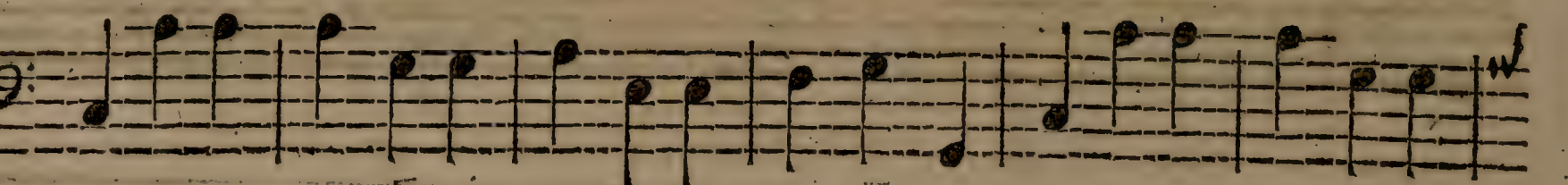
—verse.



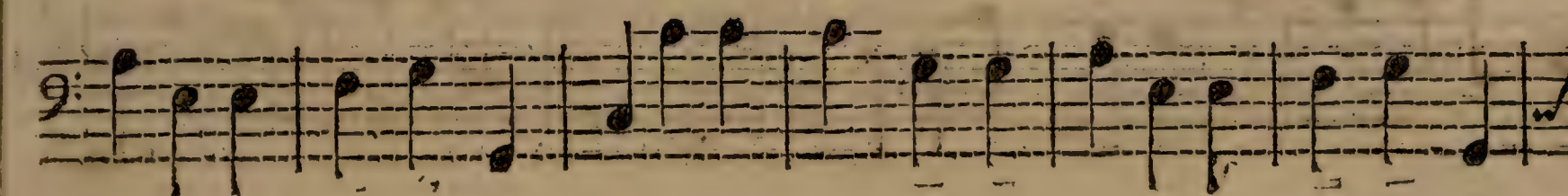
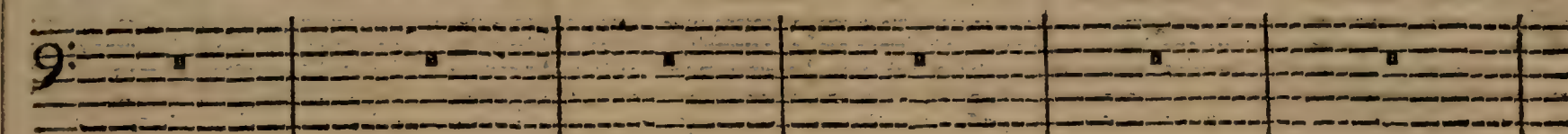
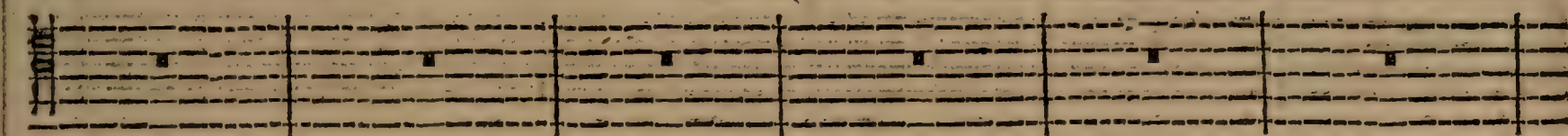
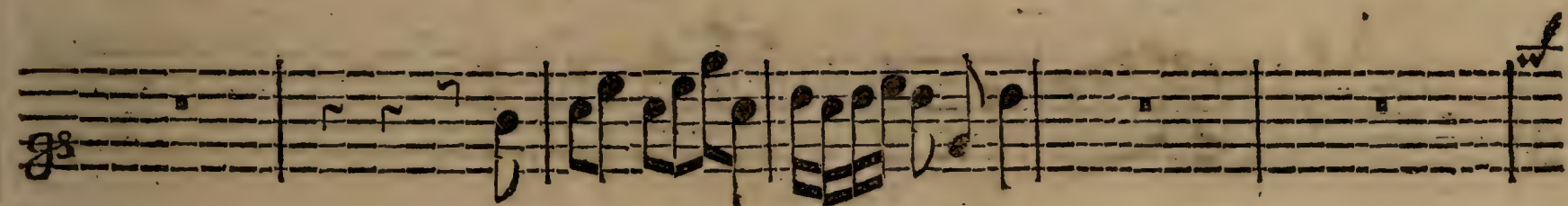
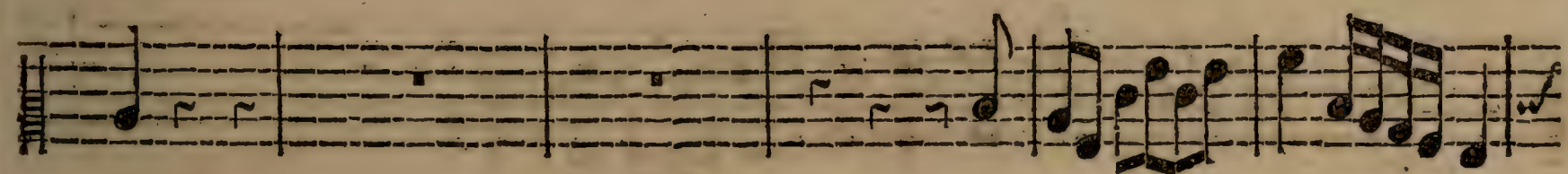
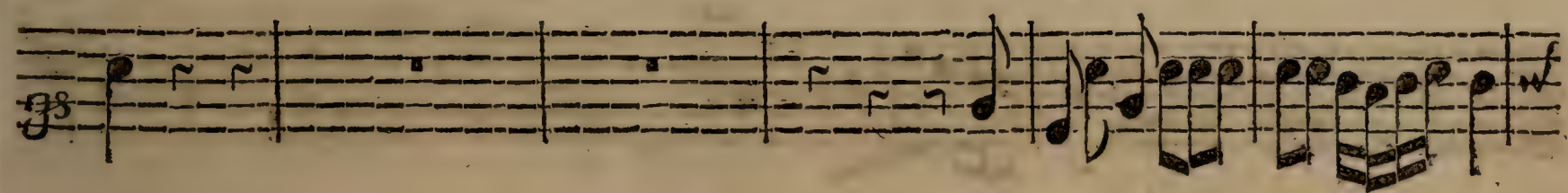
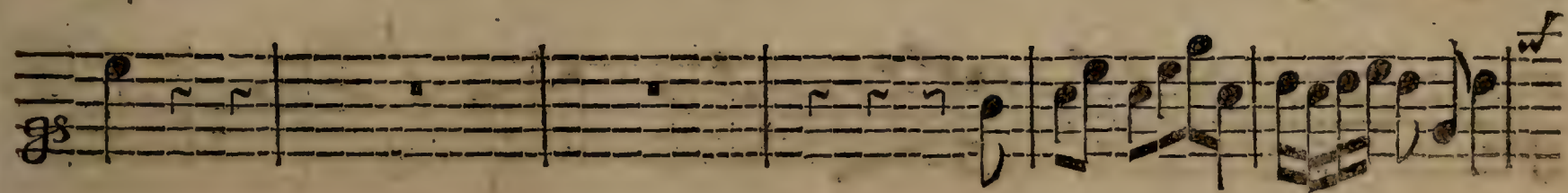
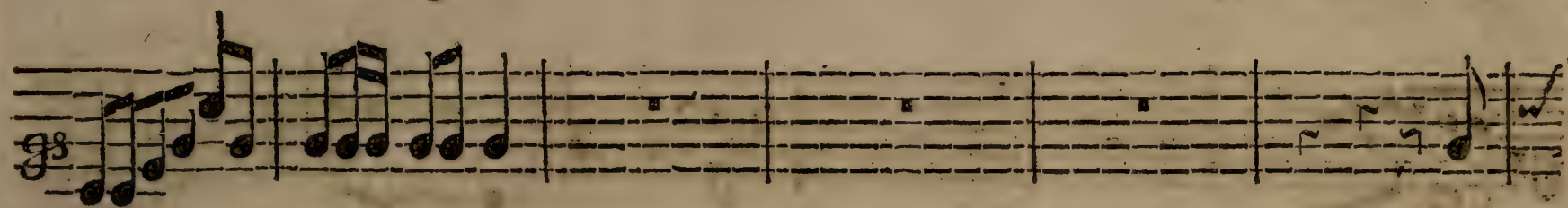
—verse.



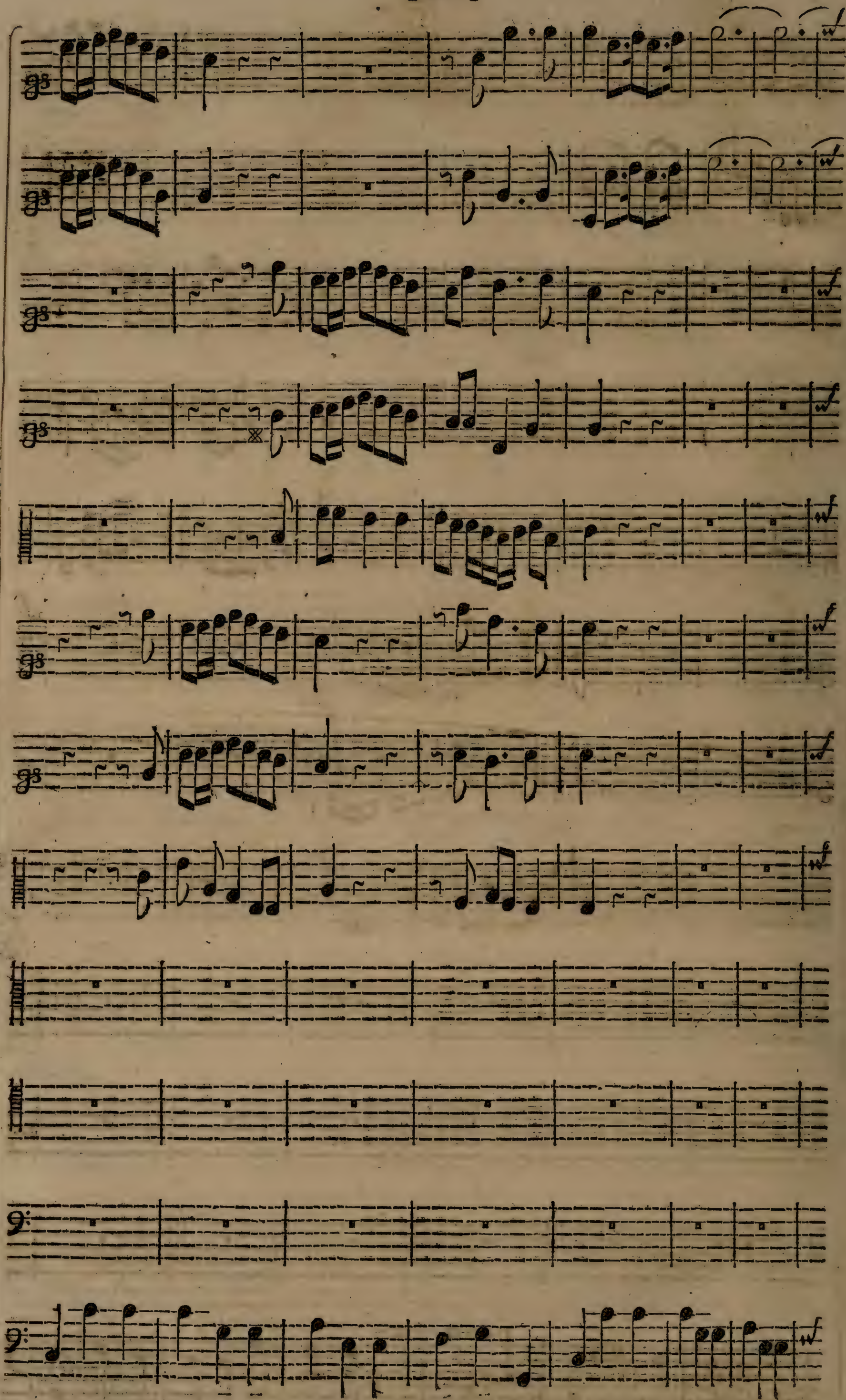
—verse.







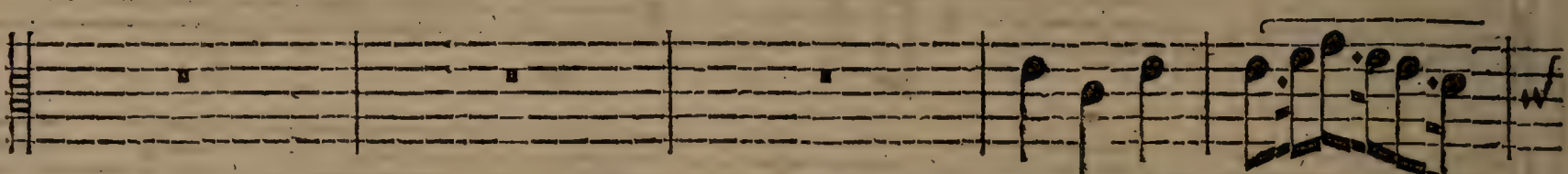
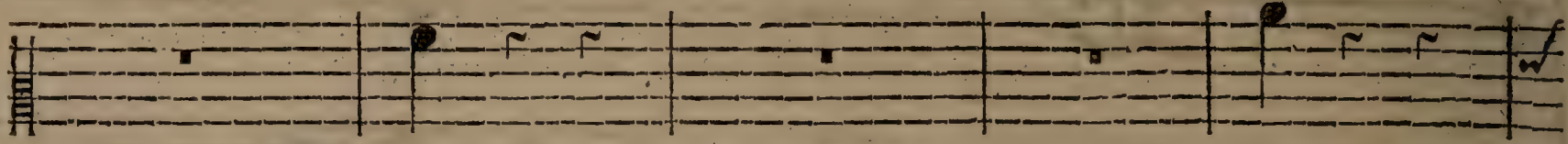
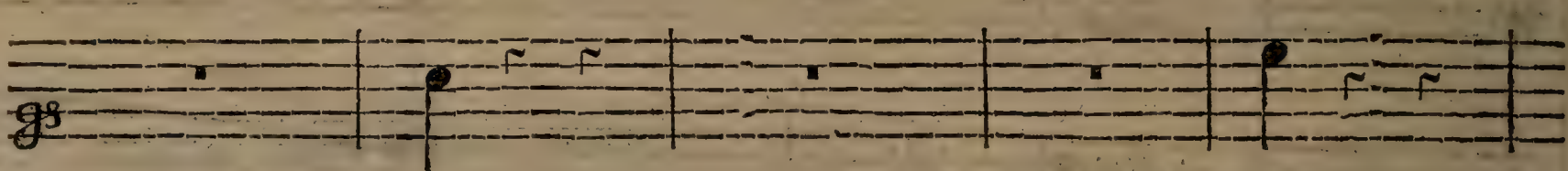
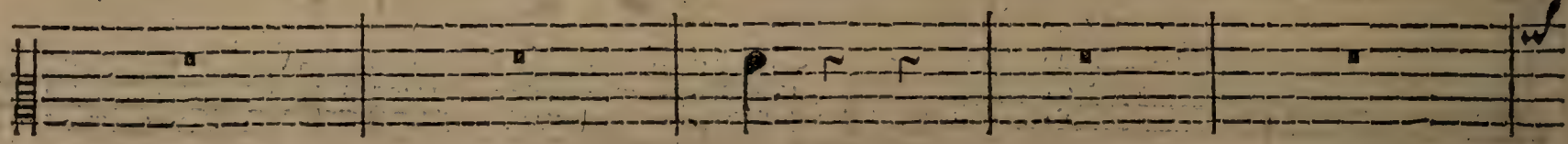
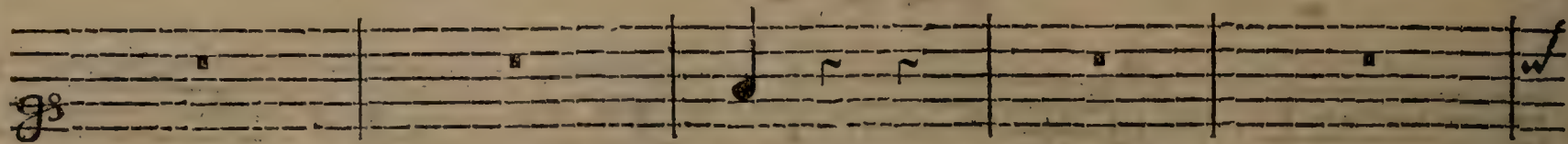
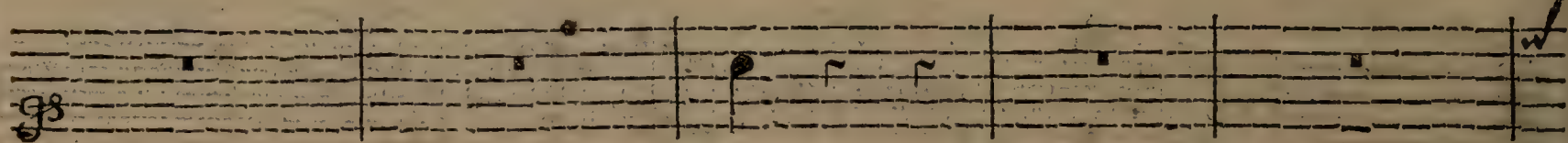
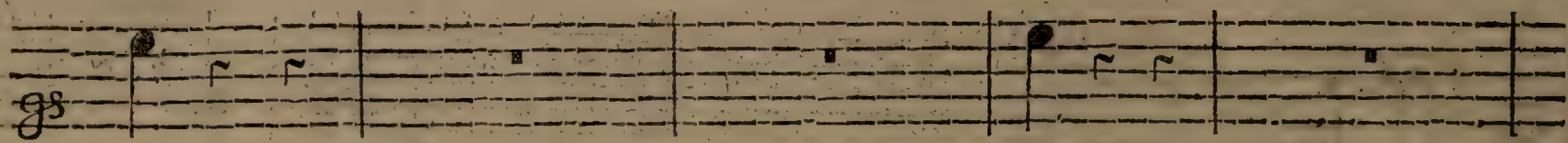
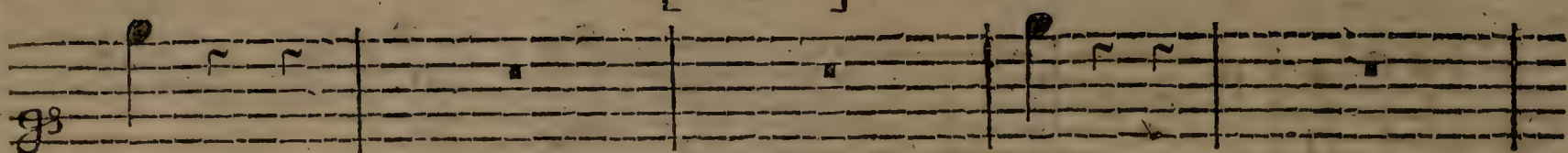




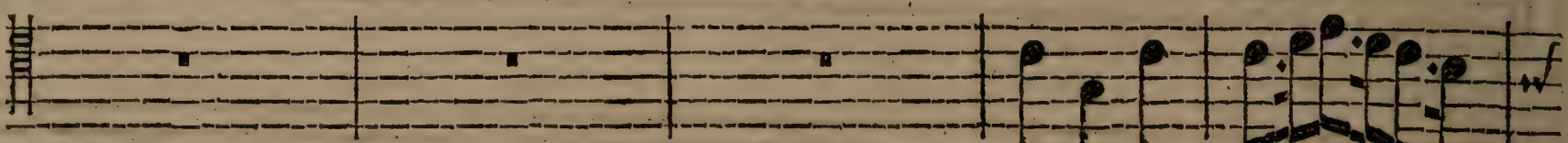


Handwritten musical score on 12 staves. The first 10 staves are in G-clef (soprano, alto, tenor, and bass clefs). The 11th staff is in C-clef (alto clef). The 12th staff is in F-clef (bass clef). The music features various note values, rests, and dynamic markings like 'p' and 'f'. The final staff ends with the text 'Triumph Vic-'.

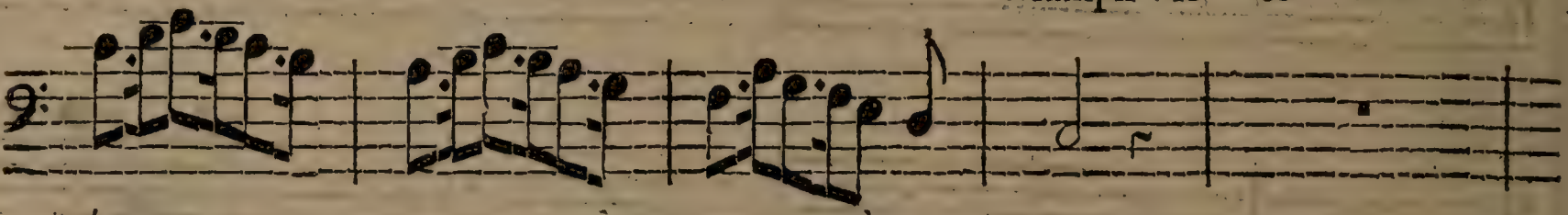




triumph Vic - - to



triumph Vic - - to



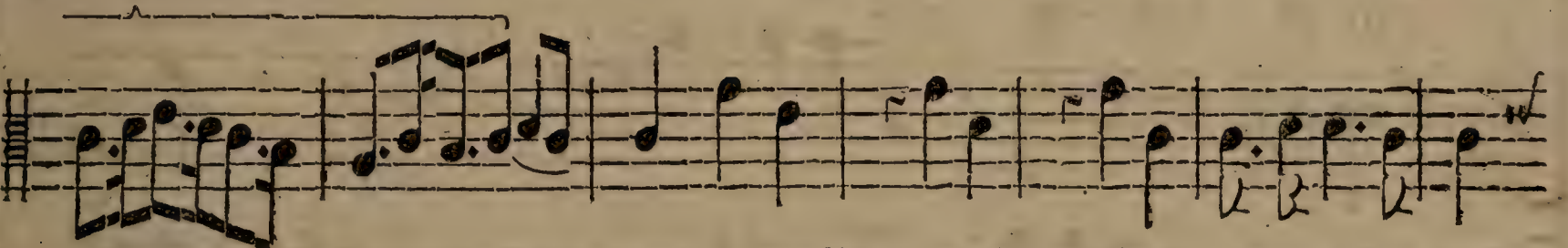
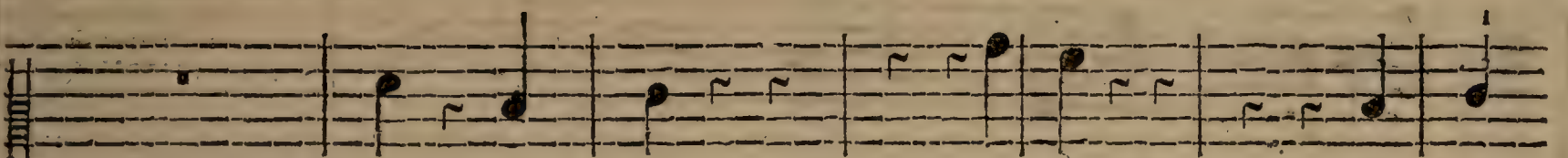
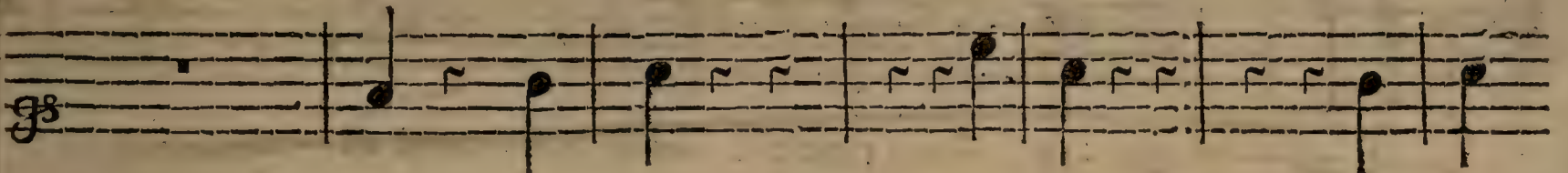
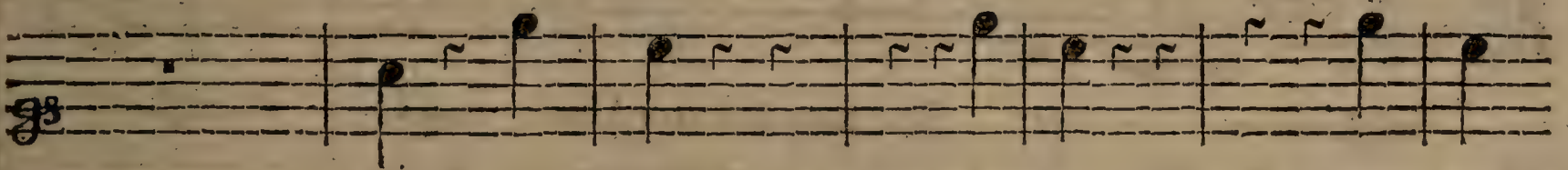
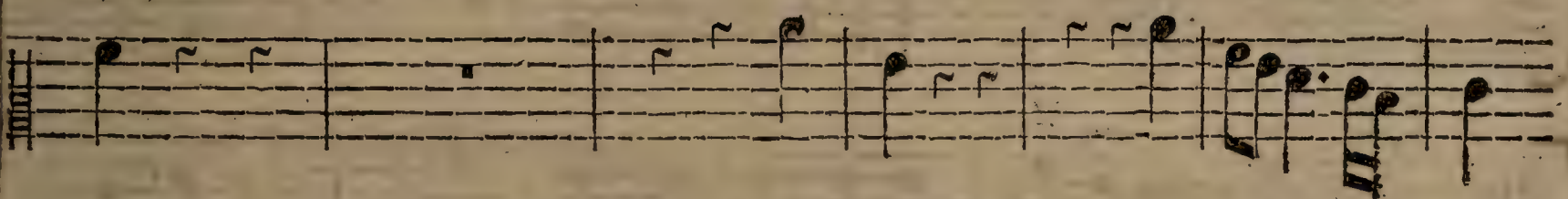
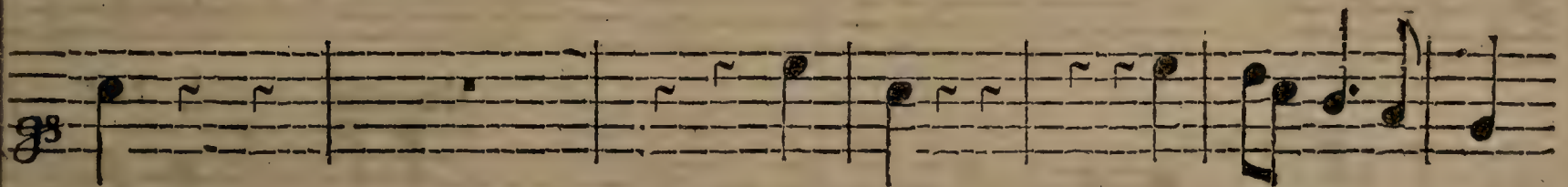
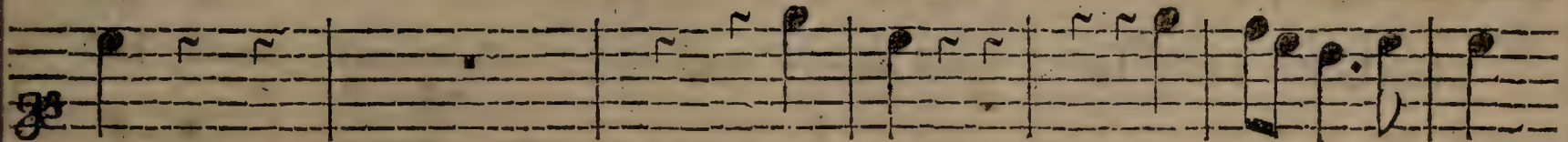
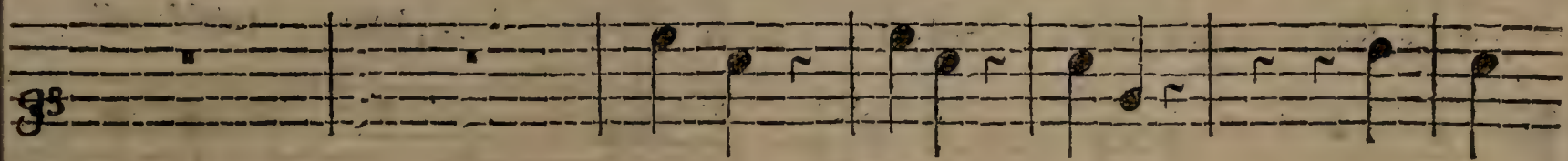
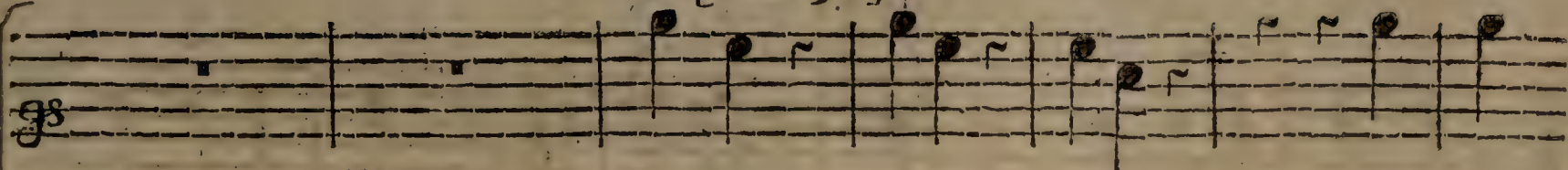
to

rious

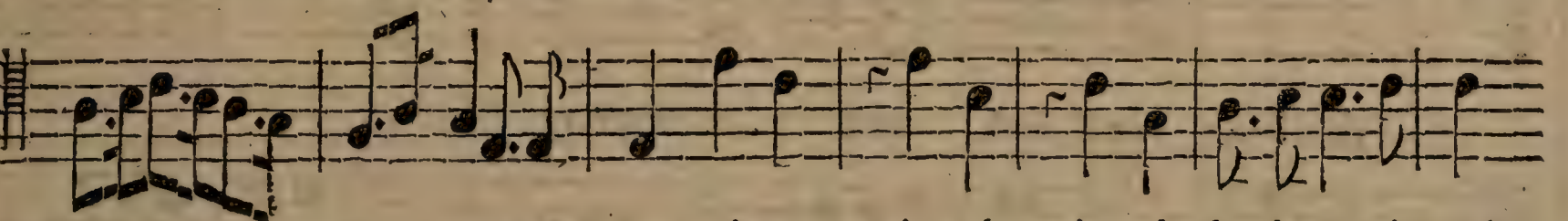
Love,



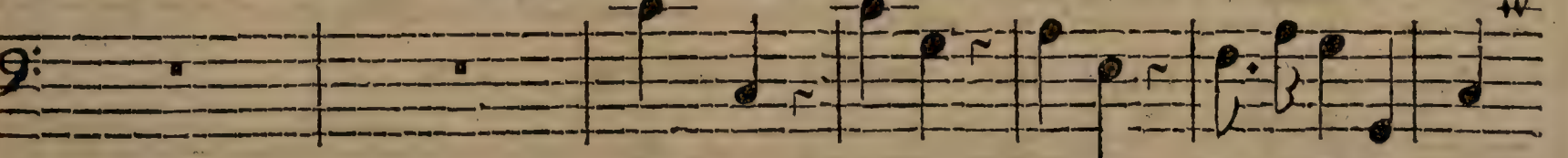




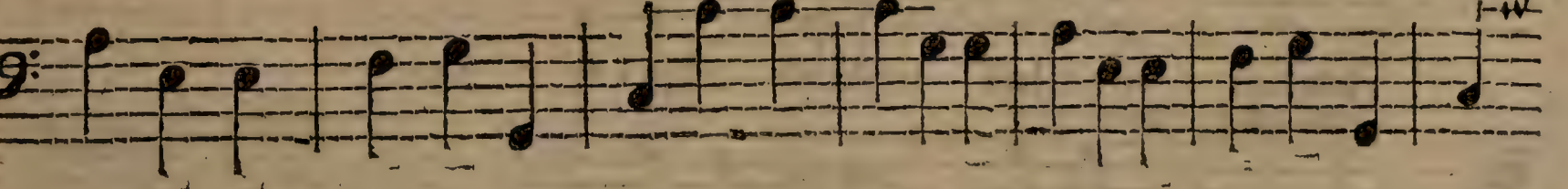
rious love, triumph, triumph, triumph, ore the U-ni-verse.



rious, e love, triumph, triumph, triumph o're the U-ni-verse.



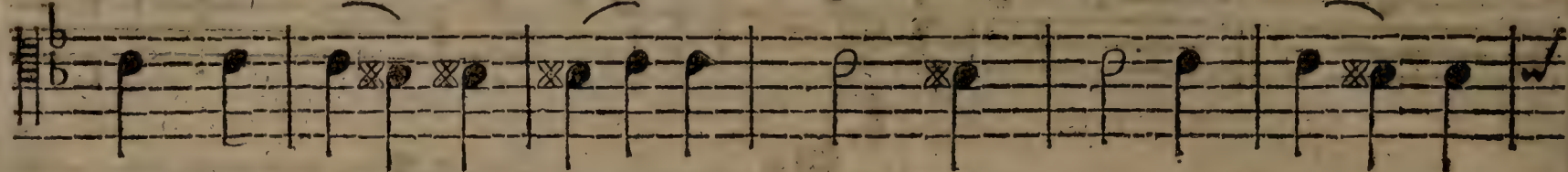
triumph, triumph, triumph o're the U-ni-verse.



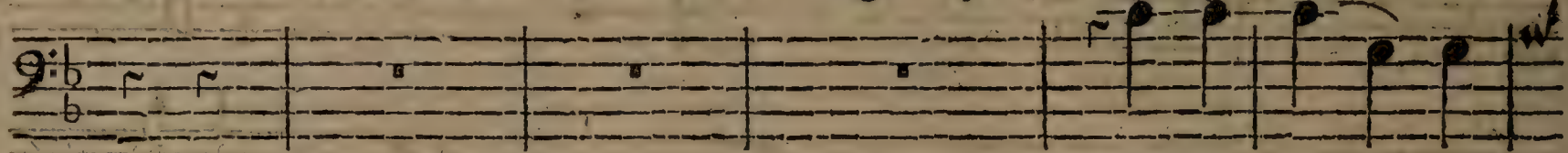




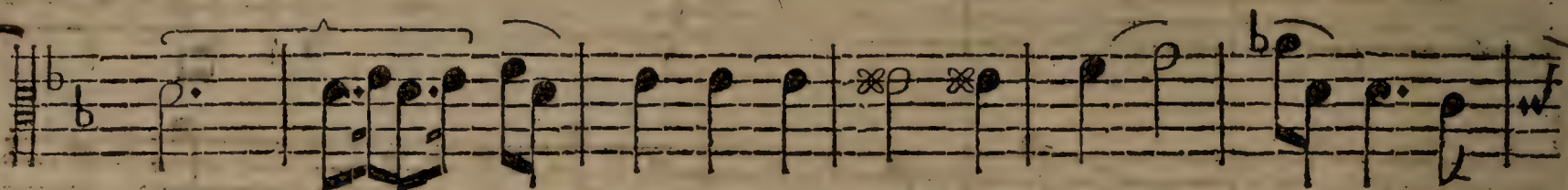
Thou hast tam'd, hast tam'd all - - - migh - - - ty Jove; hast tam'd all-



Thou hast tam'd, hast tam'd all - - - migh - - ty Jove; hast tam'd, hast



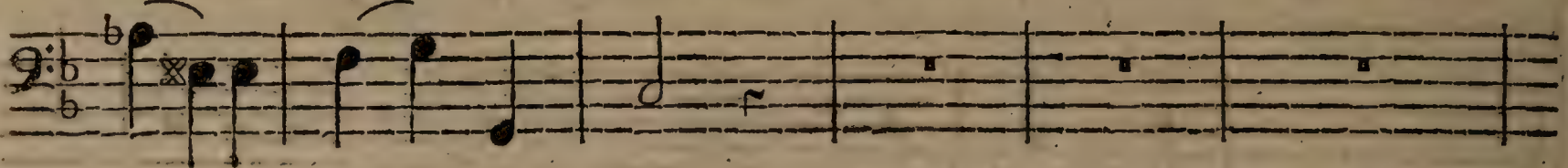
thou hast tam'd, hast



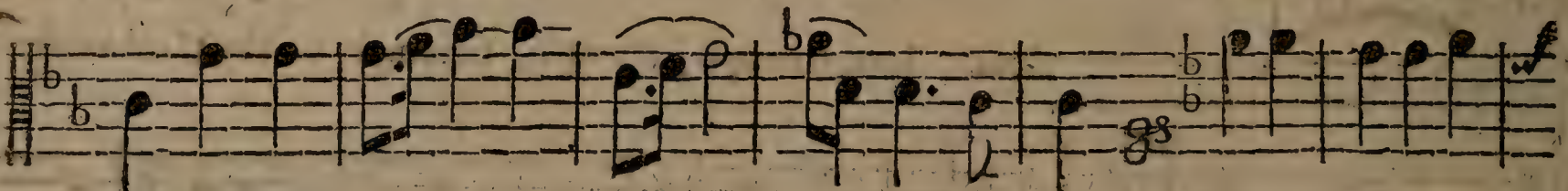
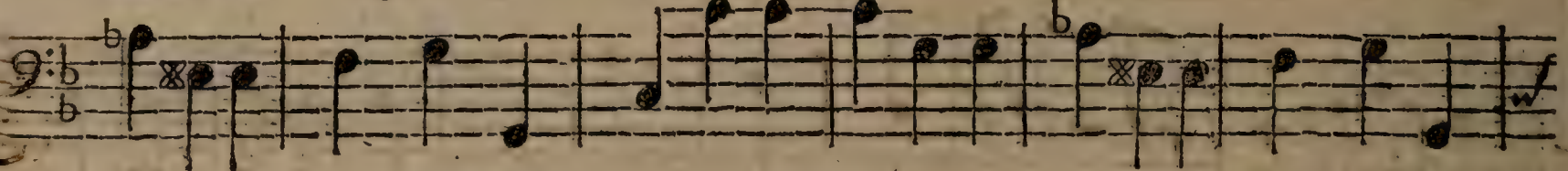
migh - - - ty Jove: thou hast tam'd, hast tam'd all-migh - ty



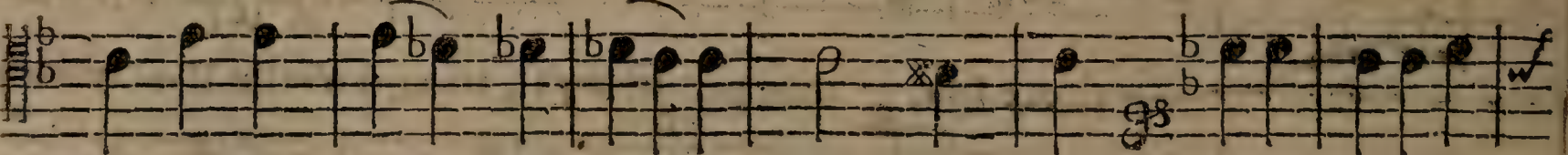
tam'd all - - migh - - ty Jove: thou hast tam'd, hast tam'd all - - migh - - ty



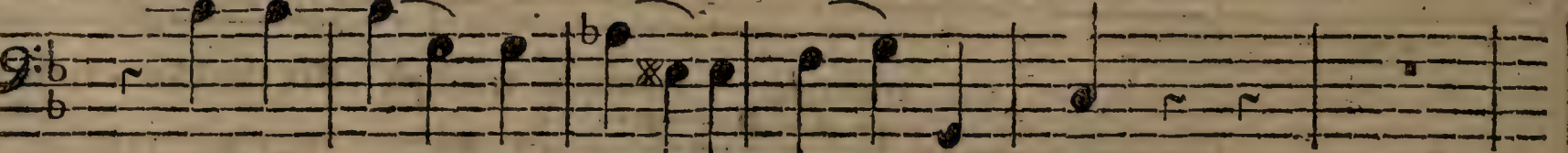
tam'd all - - migh - - ty Jove.



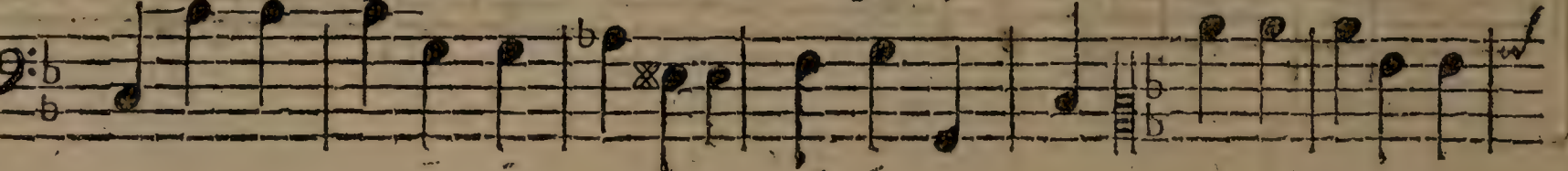
Jove thou hast tam'd, hast tam'd all-migh - ty Jove.



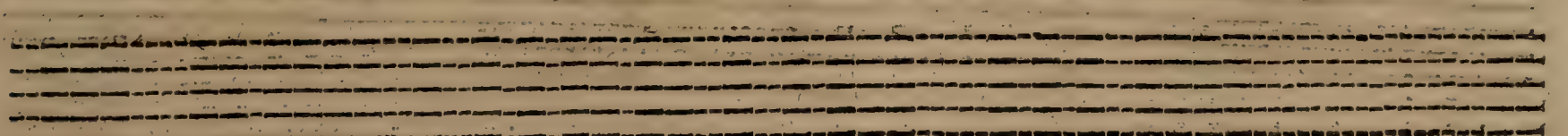
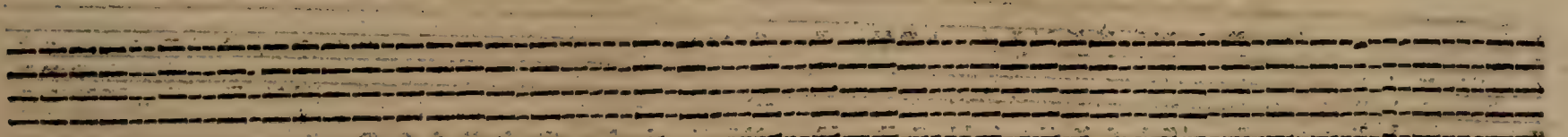
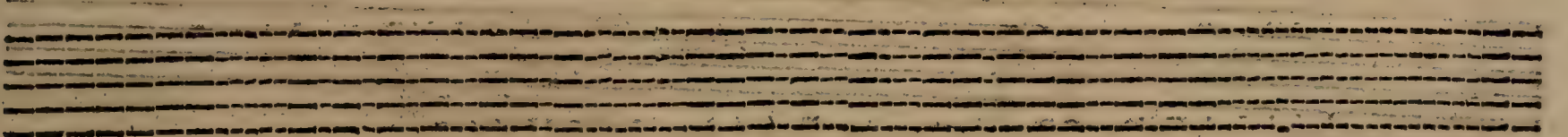
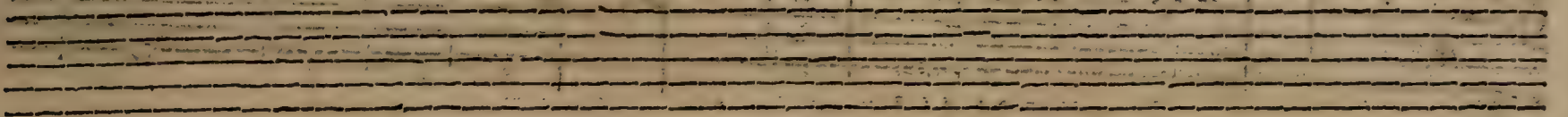
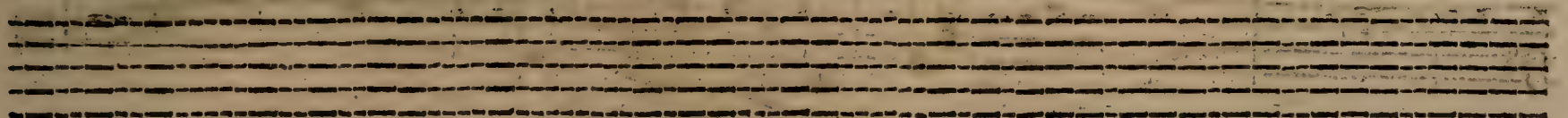
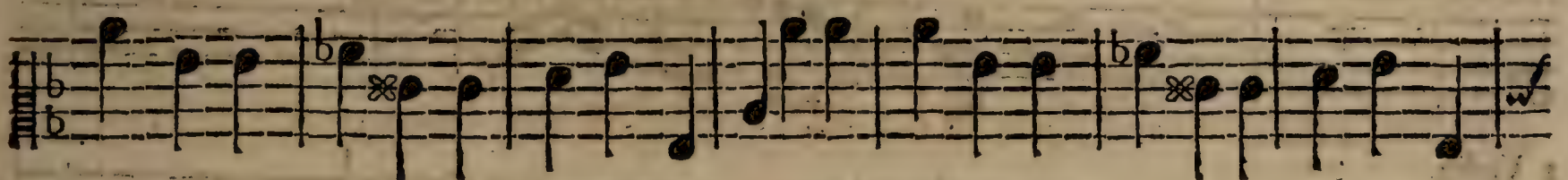
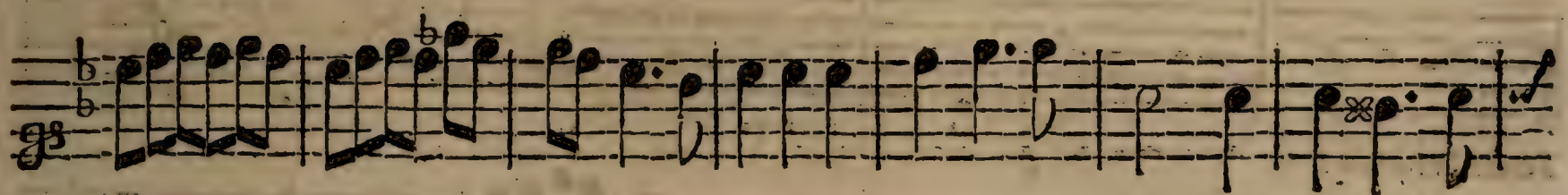
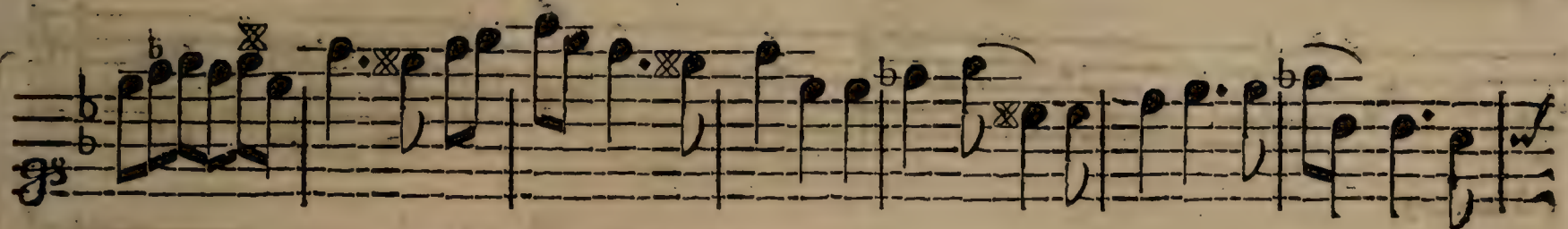
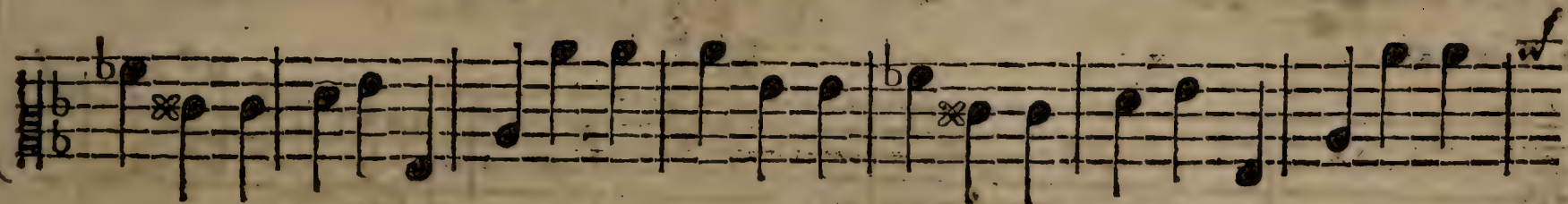
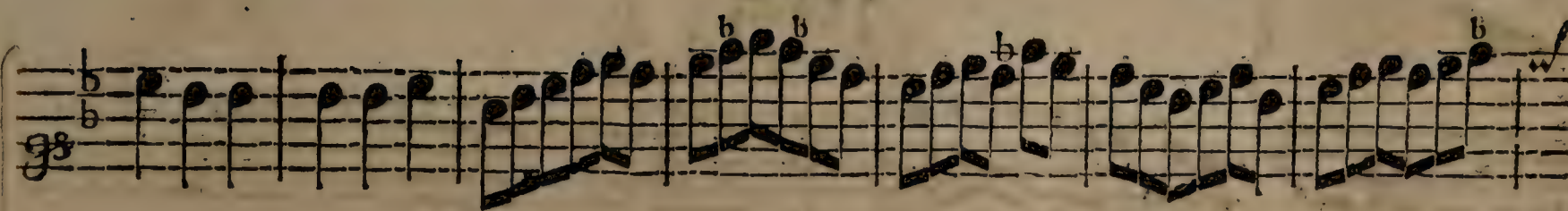
Jove; thou hast tam'd, hast tam'd all - - migh - - ty Jove.



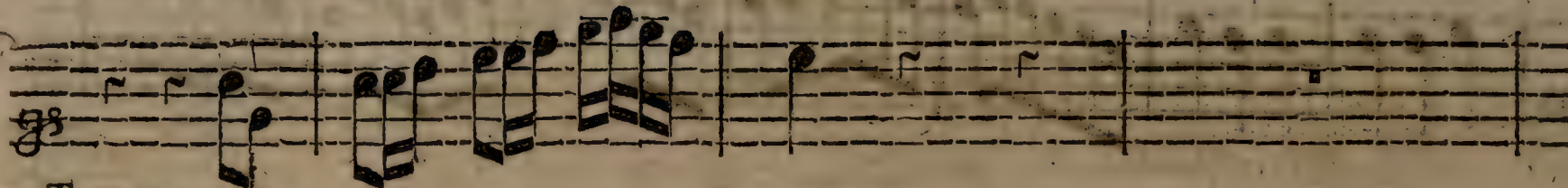
thou hast tam'd, hast tam'd all - - migh - ty Jove.



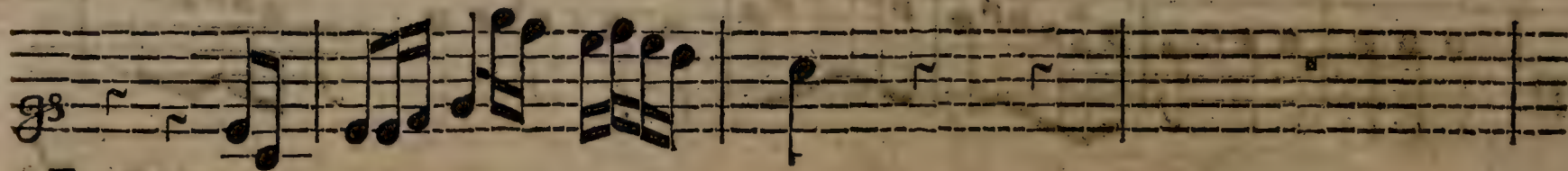




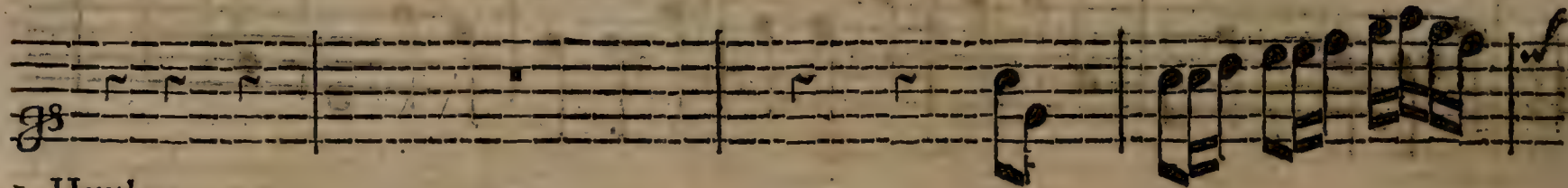




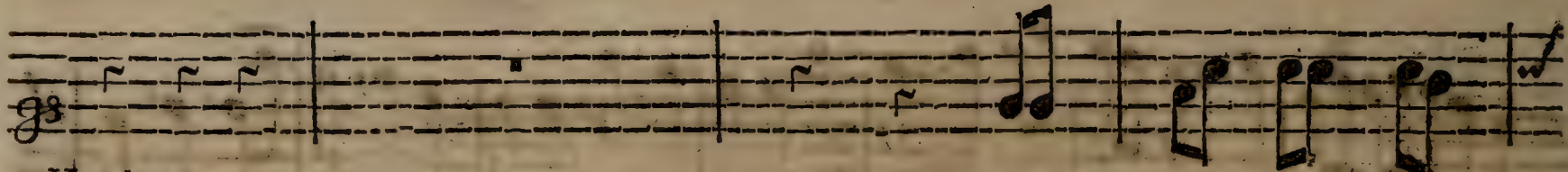
1 Trumpet.



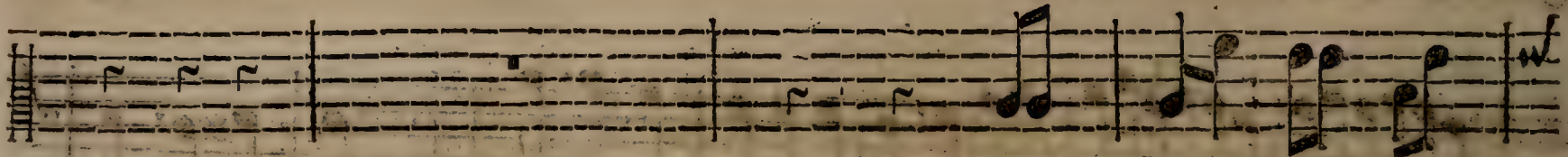
2 Trumpet.



1 Hautboy.



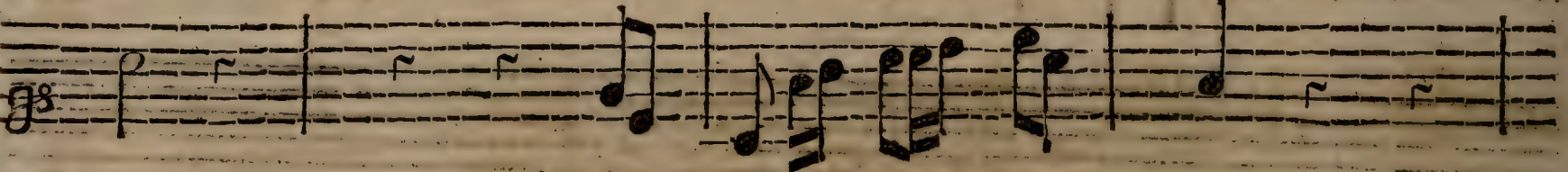
2 Hautboy.



Tenor Hautboy.



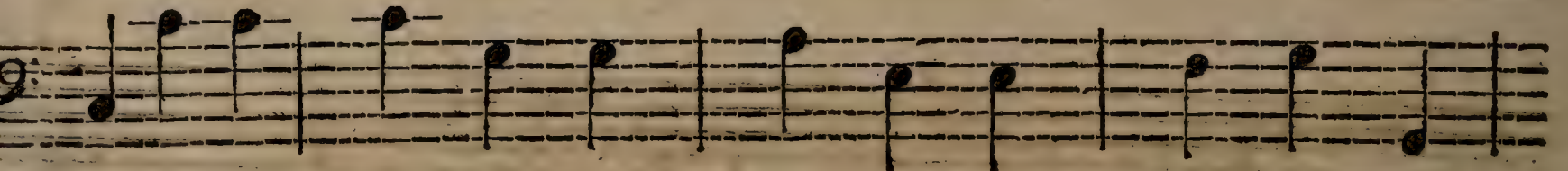
1 Violin.



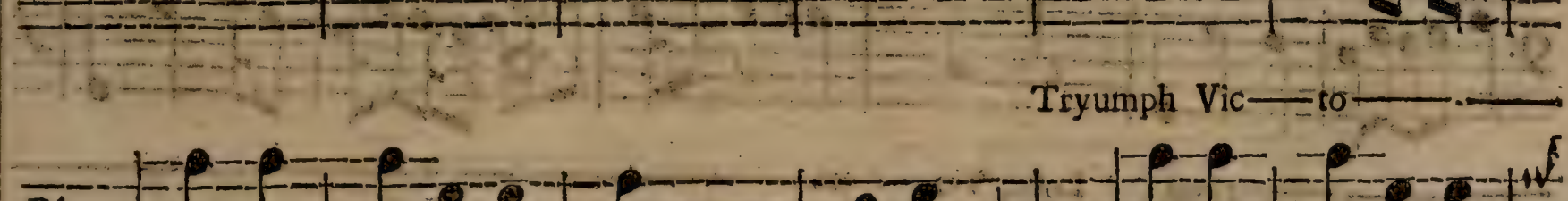
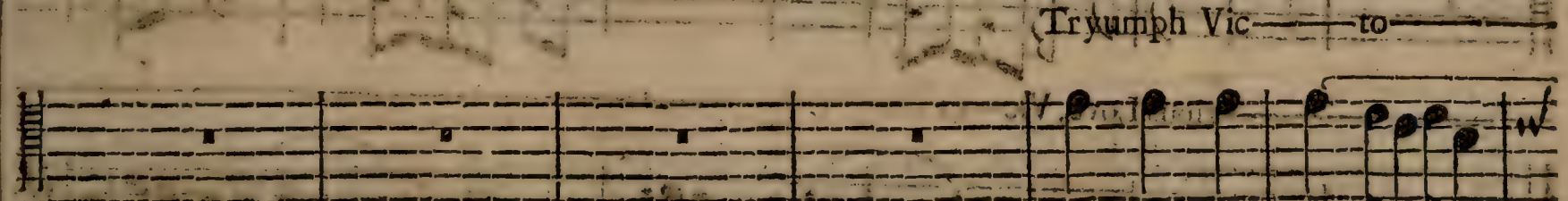
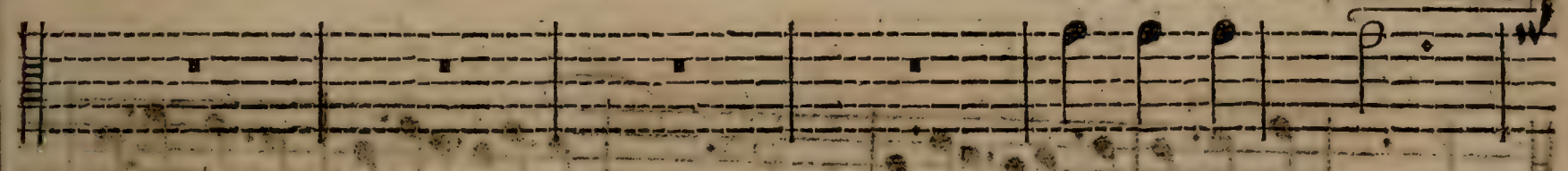
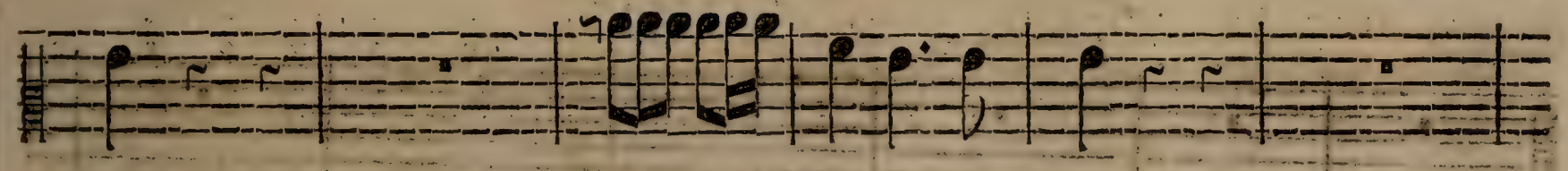
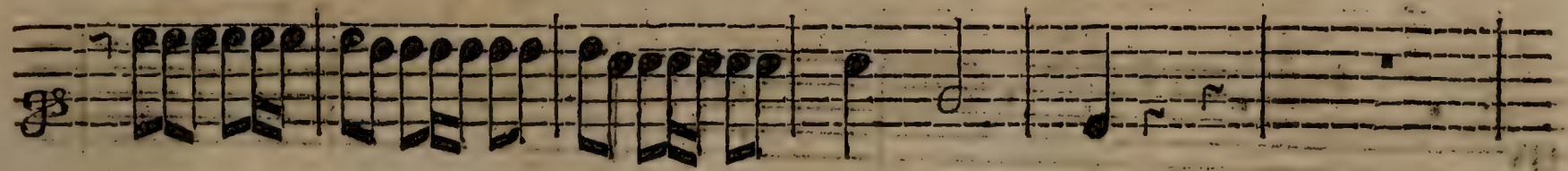
2 Violin.



Tenor Violin.





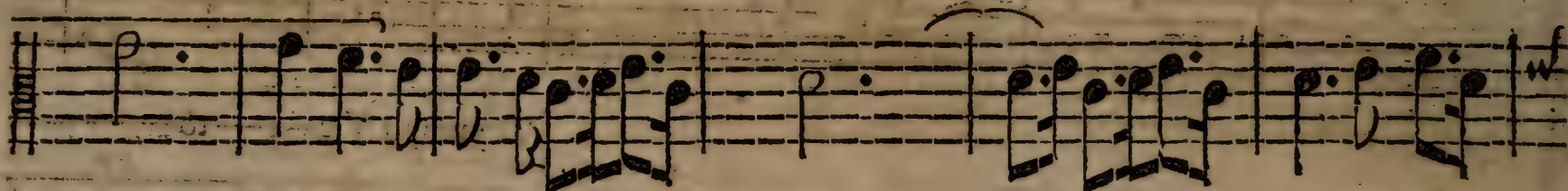
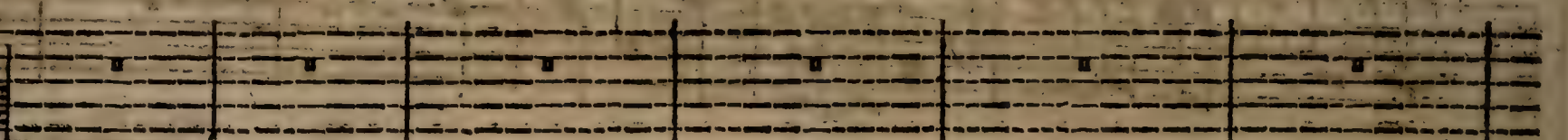
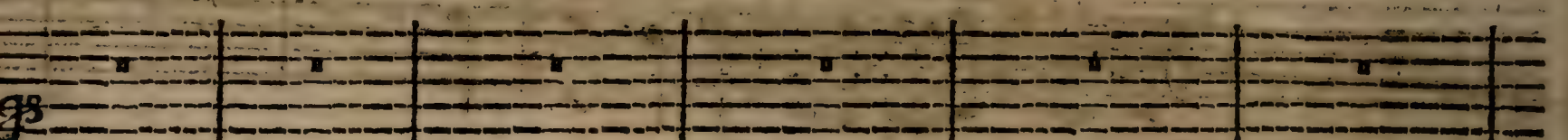
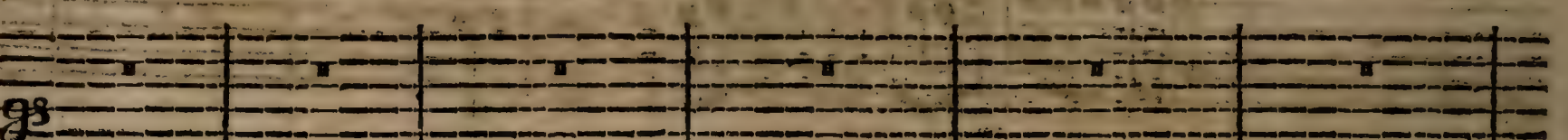
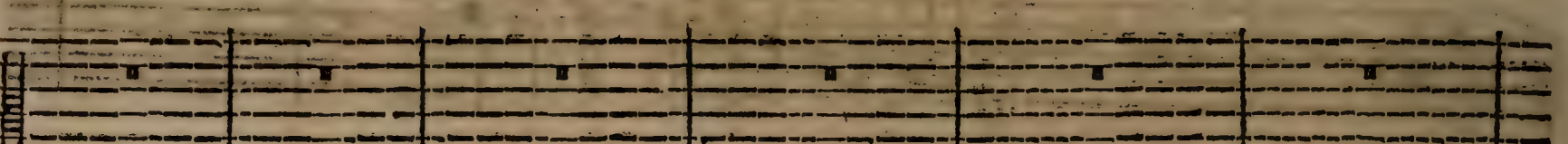
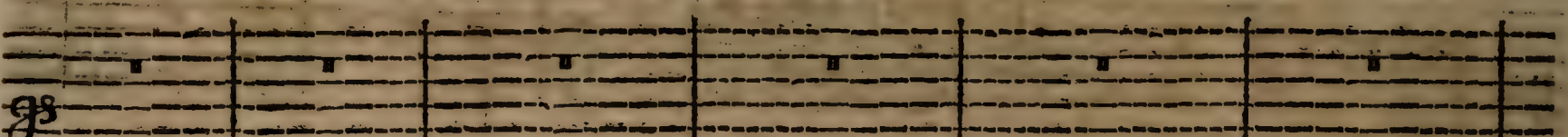
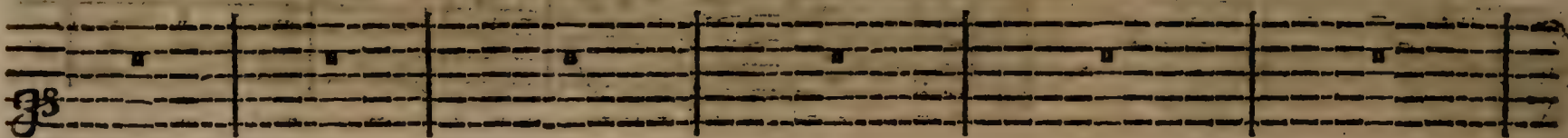
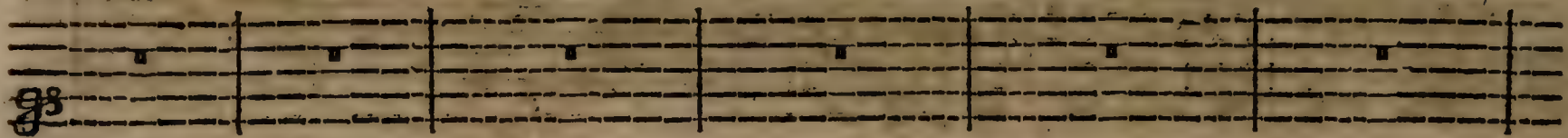
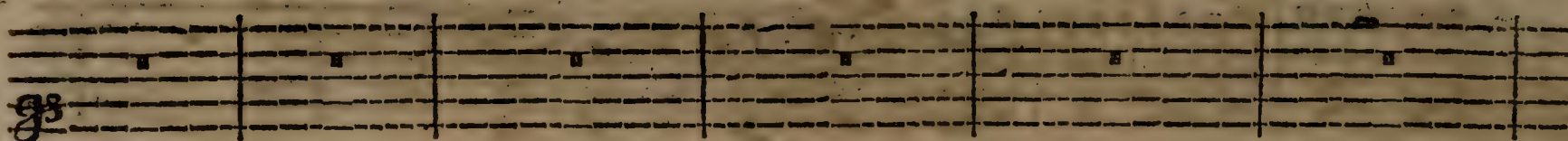


Tryumph Vic—to

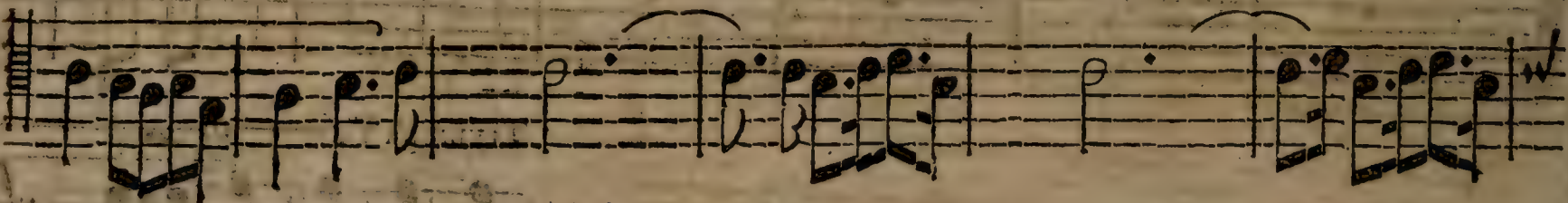
Tryumph Vic—to

Tryumph Vic—to

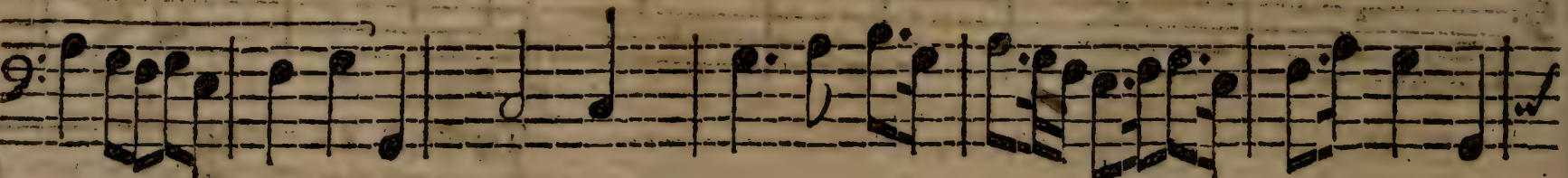




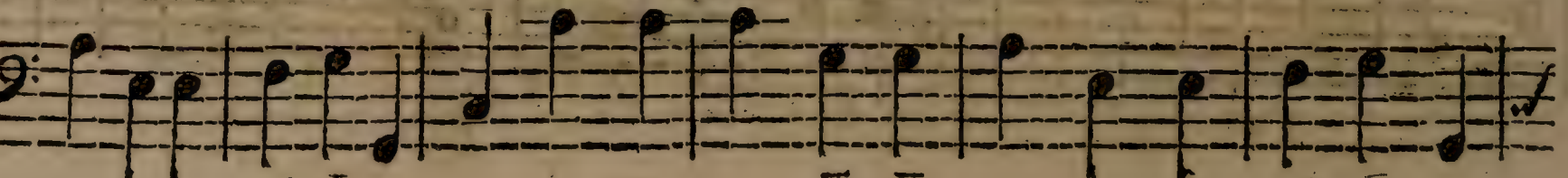
rious Love, Vic—to



rious Love, Vic—to



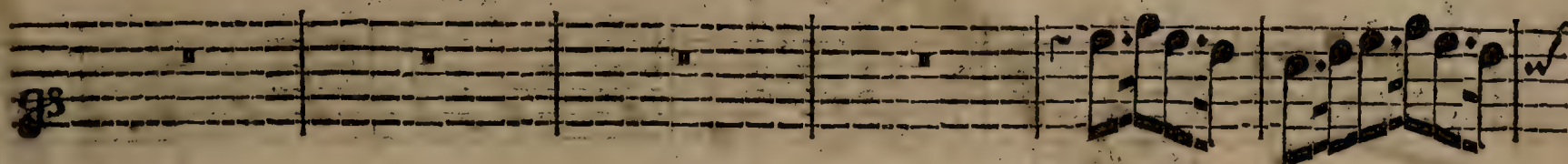
rious Love, Vic—to



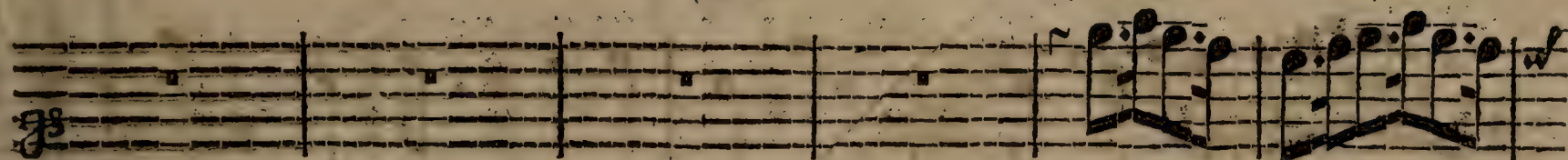




1 Trumpet.



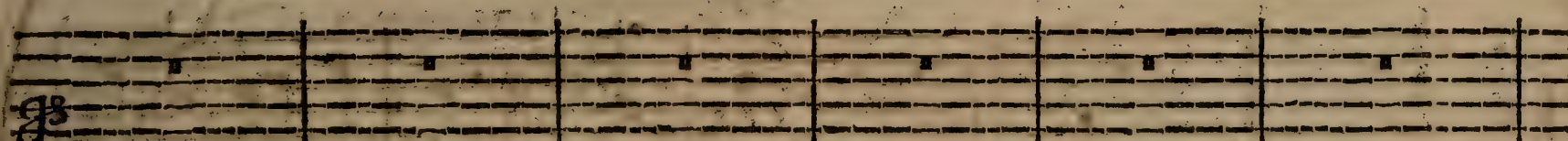
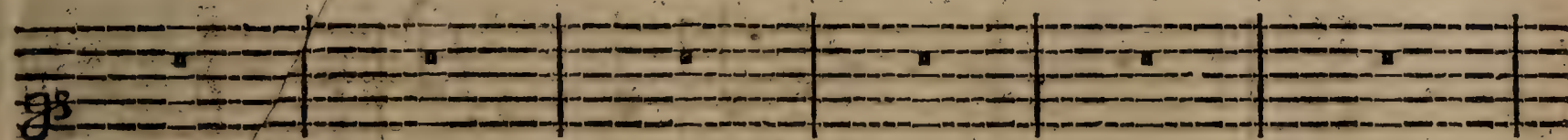
2 Trumpet.



1 Hautboy.



2 Hautboy.



rious Love.



rious Love.



Love, Vic

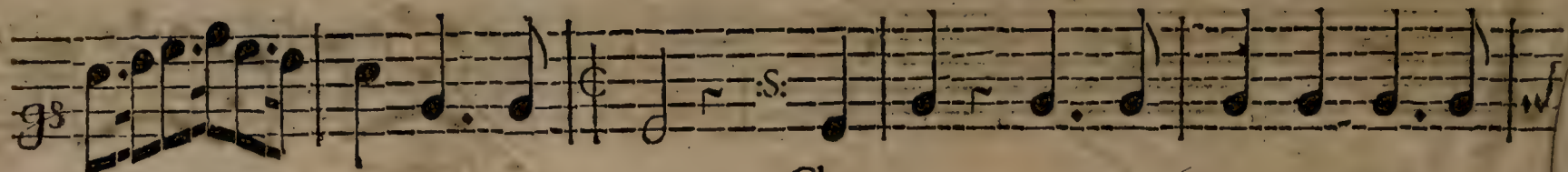
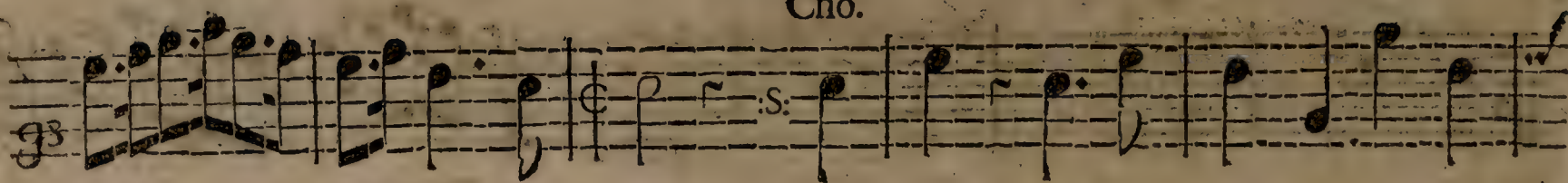
to

rious Love.

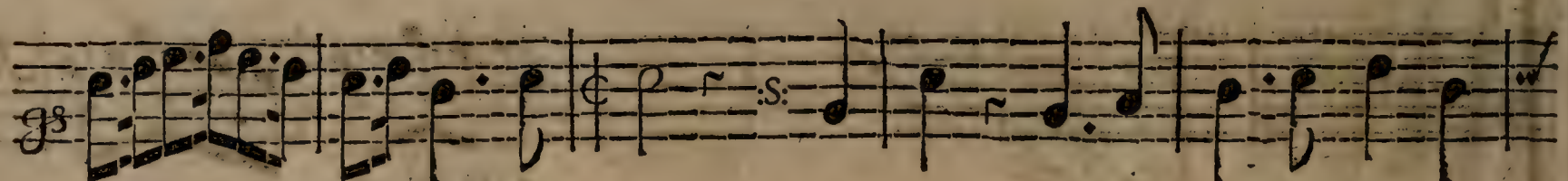
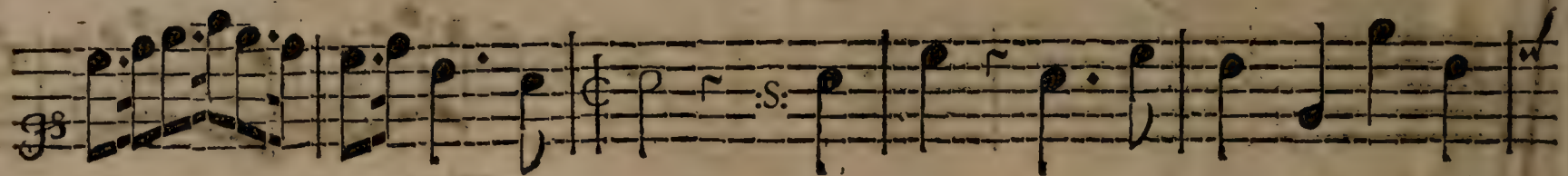




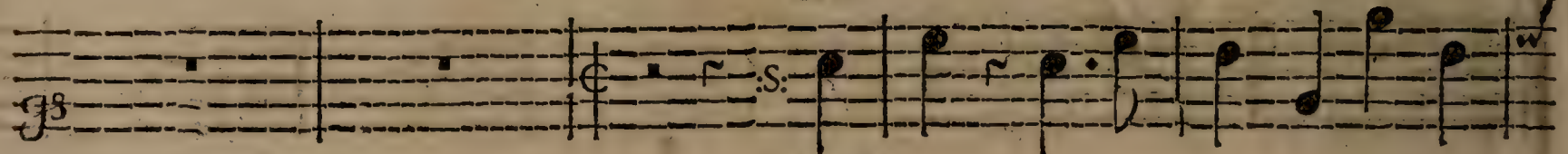
Cho.



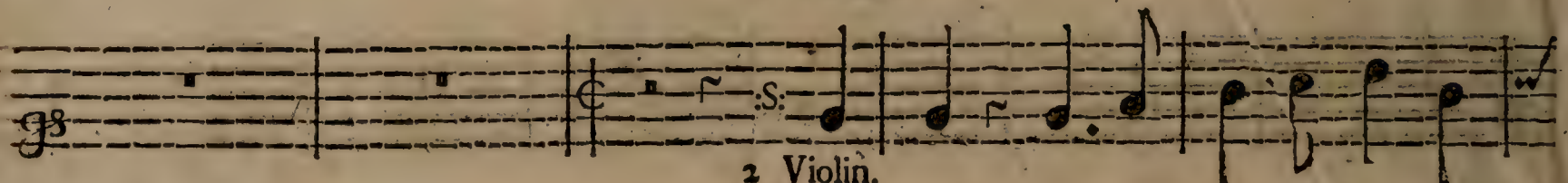
Cho.



Cho.

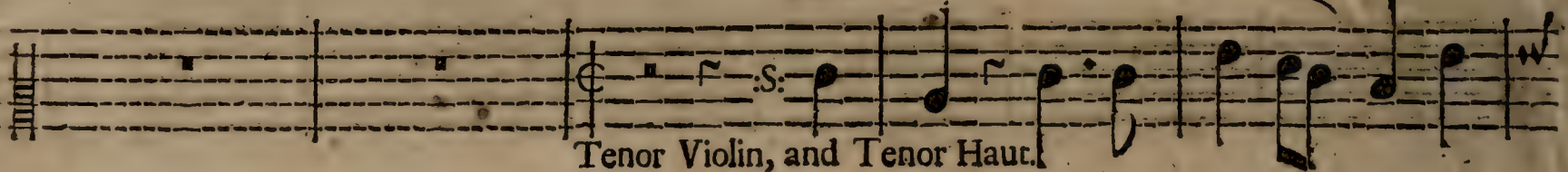


1 Violin.



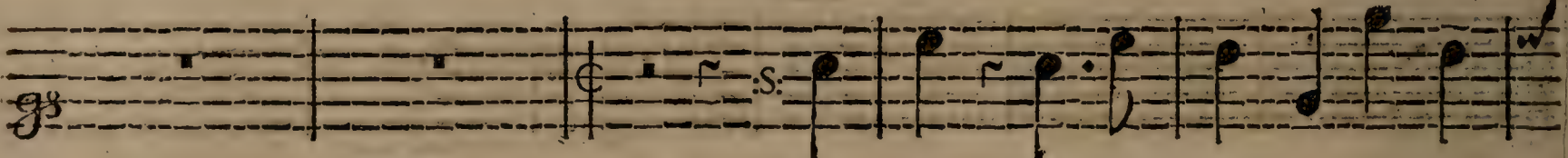
2 Violin.

Cho.



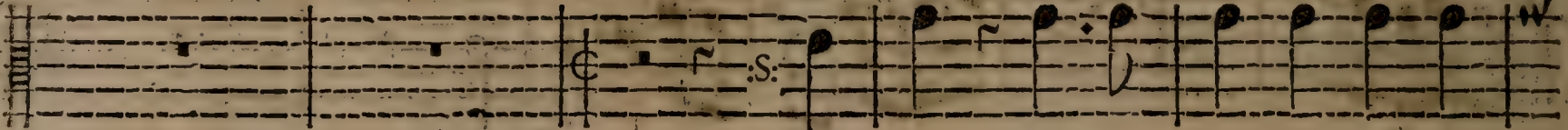
Tenor Violin, and Tenor Haut.

Cho.

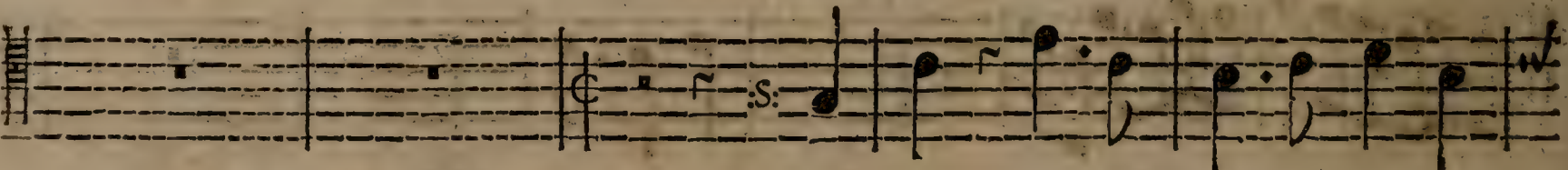


Then all, all re-hearse in lof-ty

Cho.

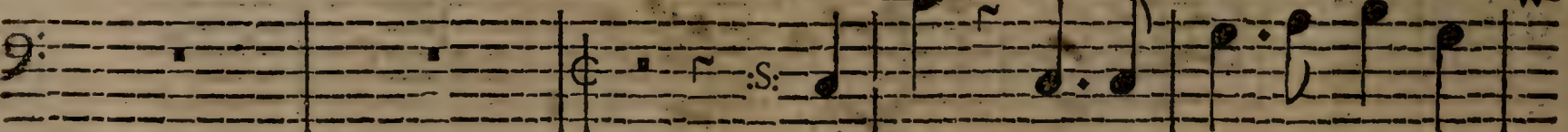


Then all, all re-hearse in lof-ty

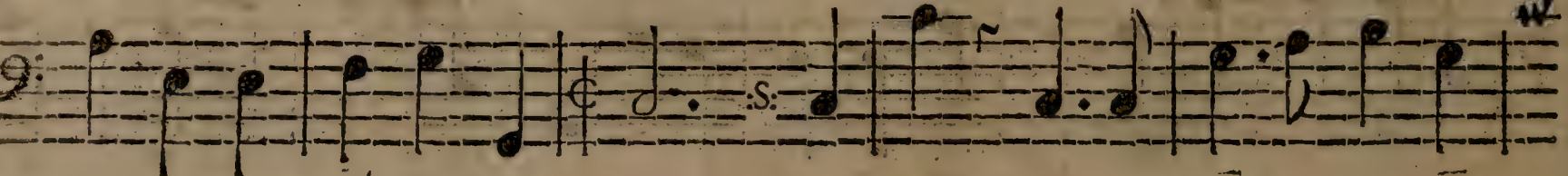


Then all, all re-hearse in lof-ty

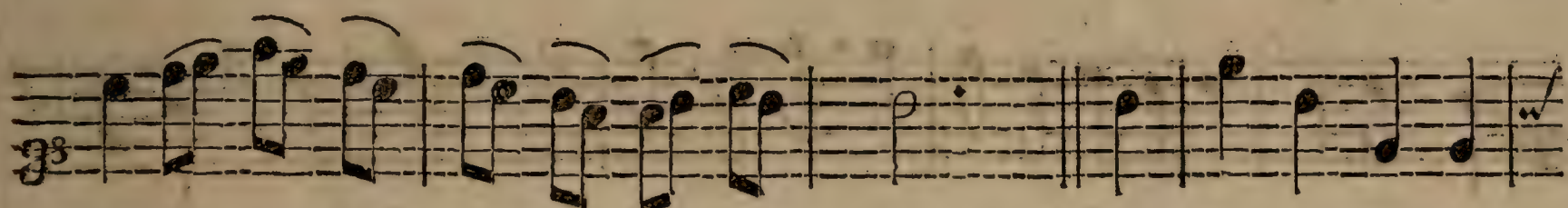
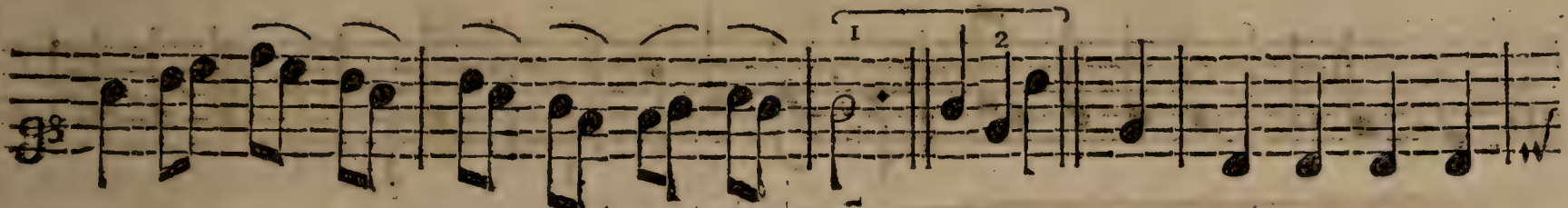
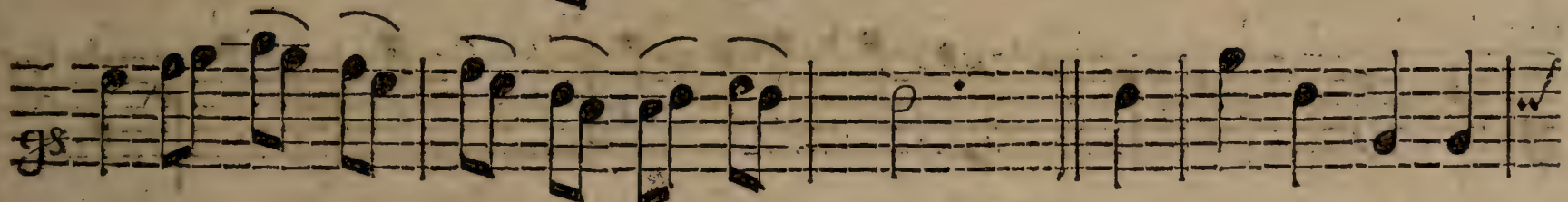
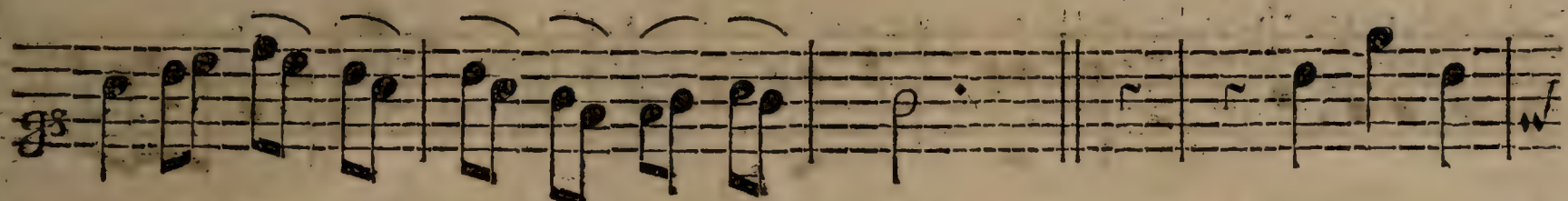
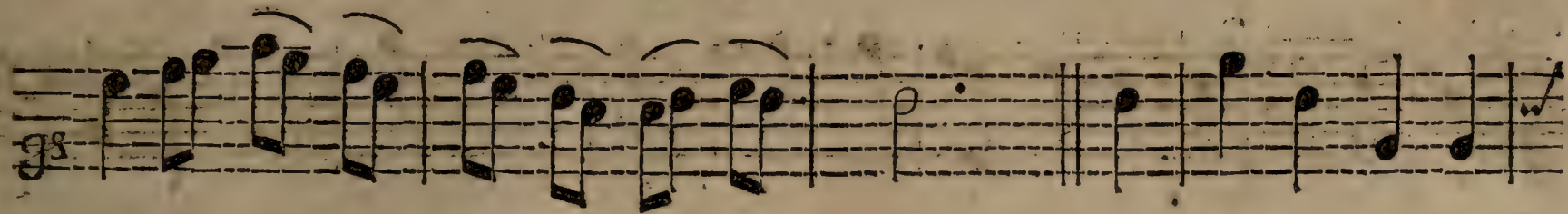
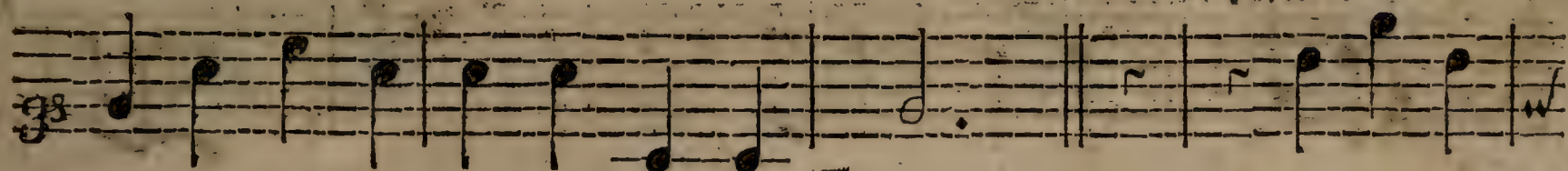
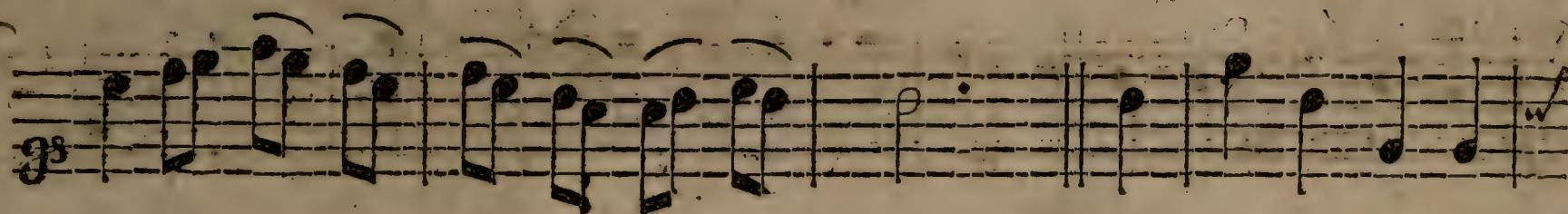
Cho.



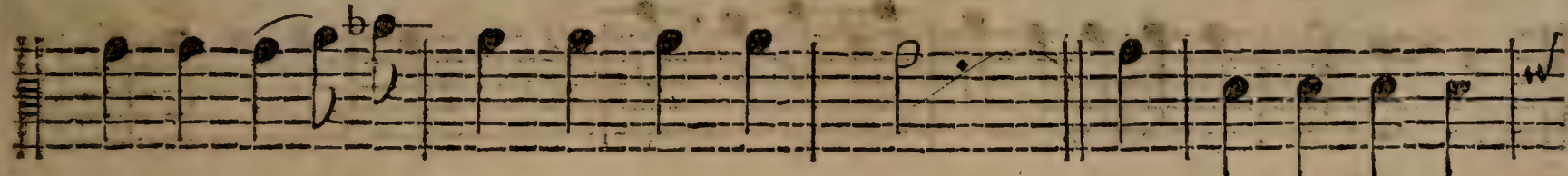
Then all, all re-hearse in lof-ty







Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



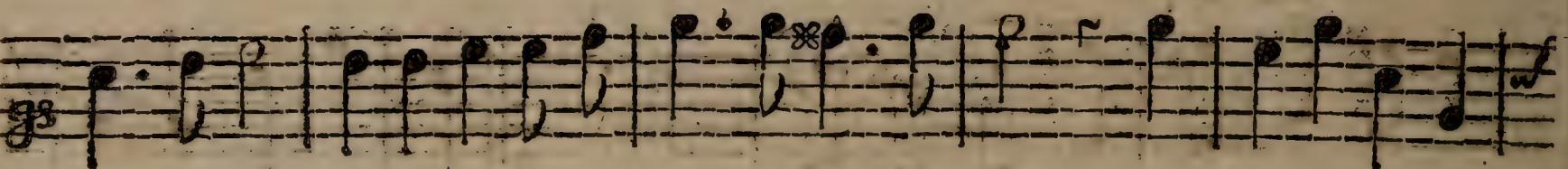
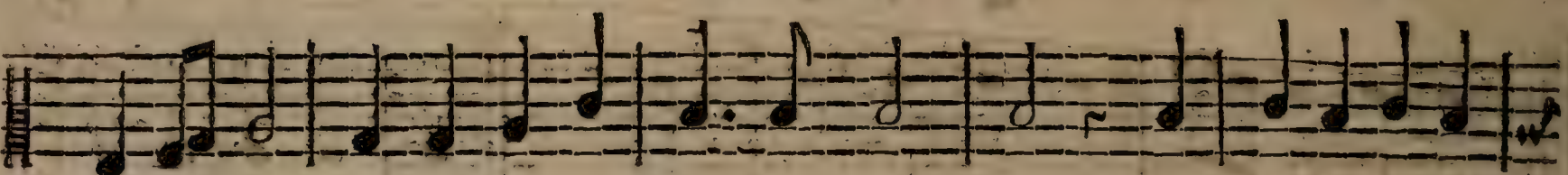
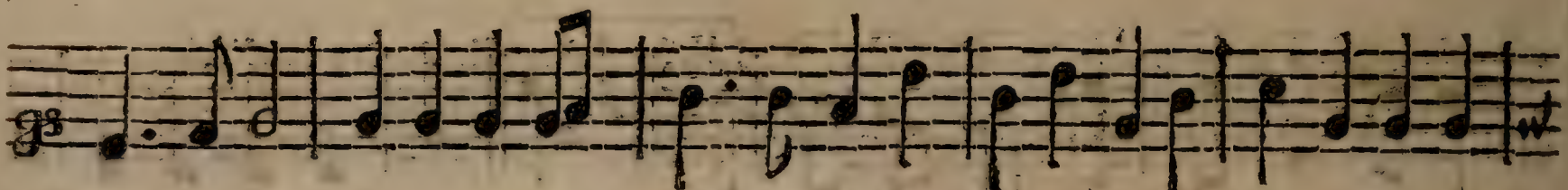
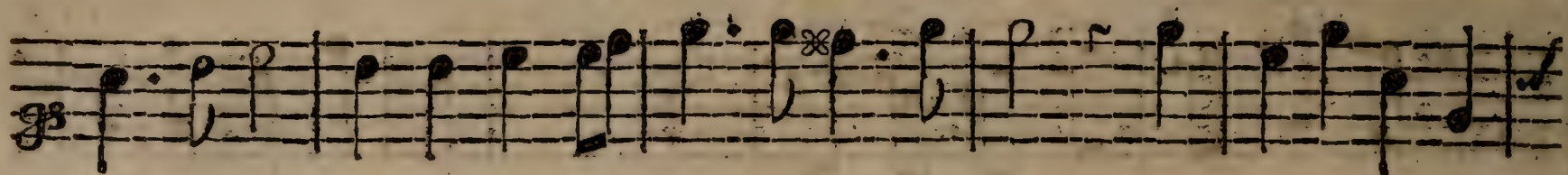
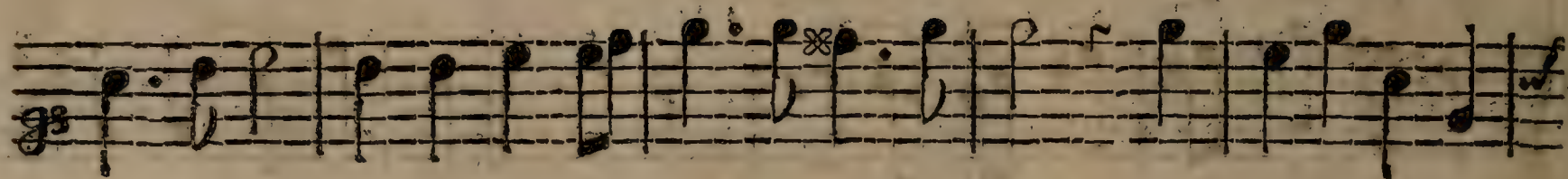
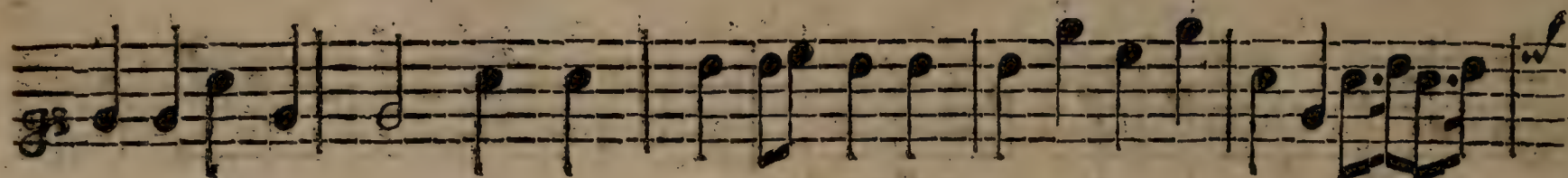
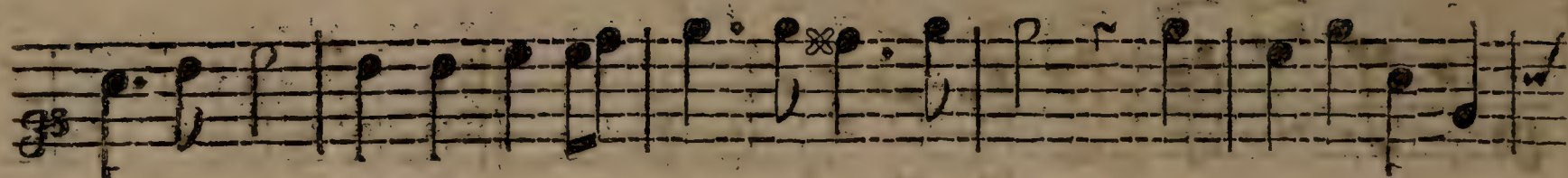
Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



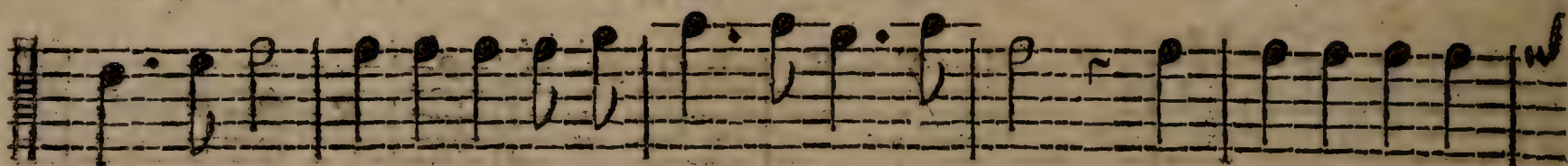
Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



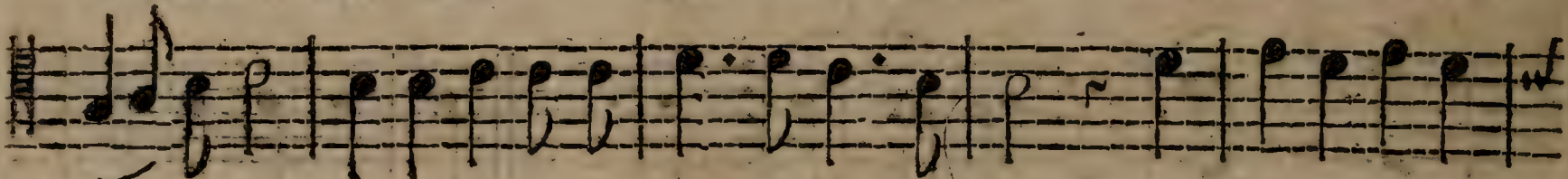




Fame resound; sing it, sing it, the U—niverse a—round; From Pole, to pole, his



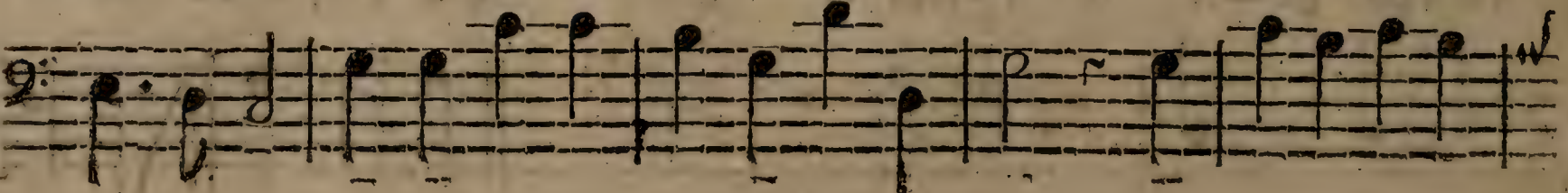
Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his



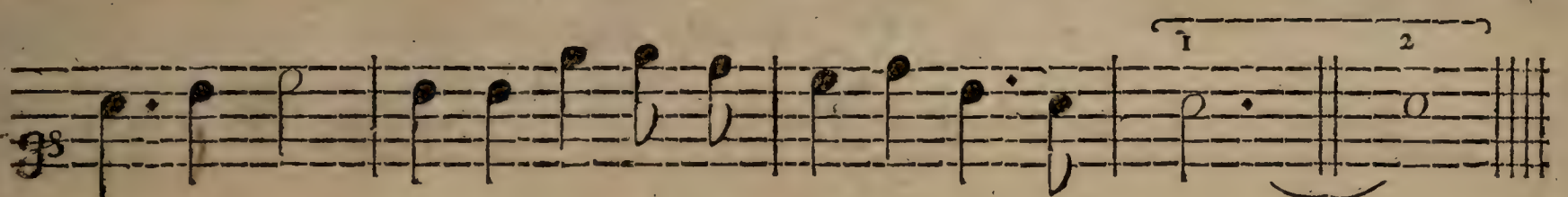
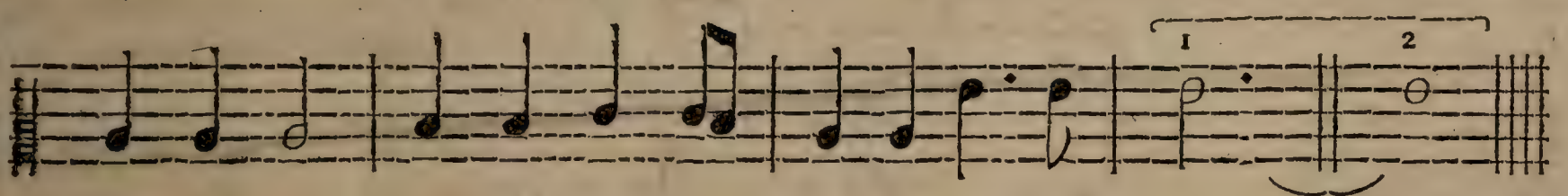
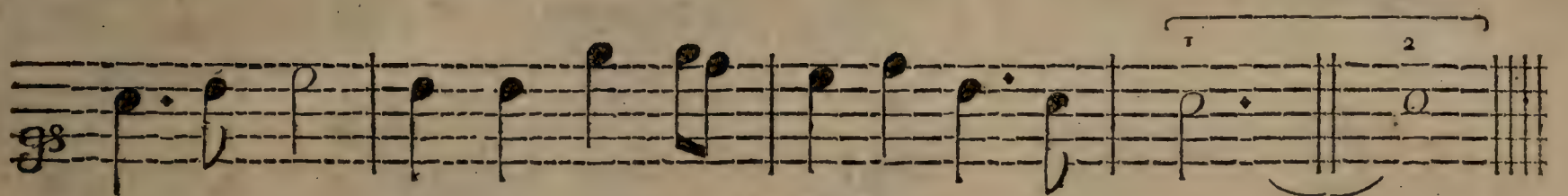
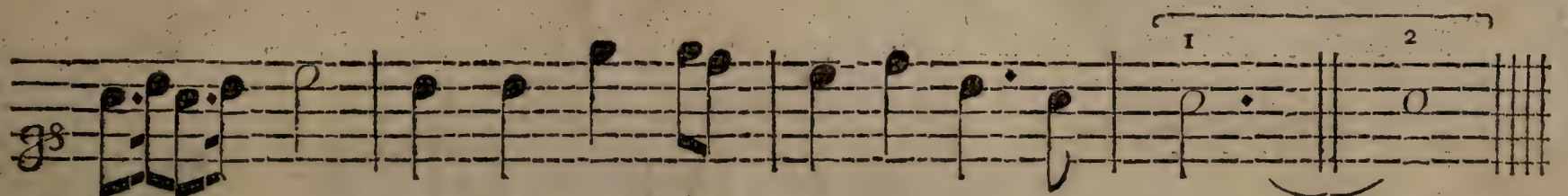
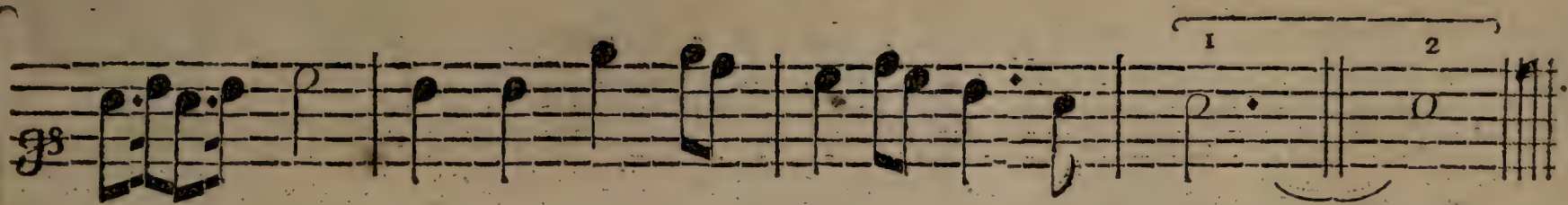
Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his



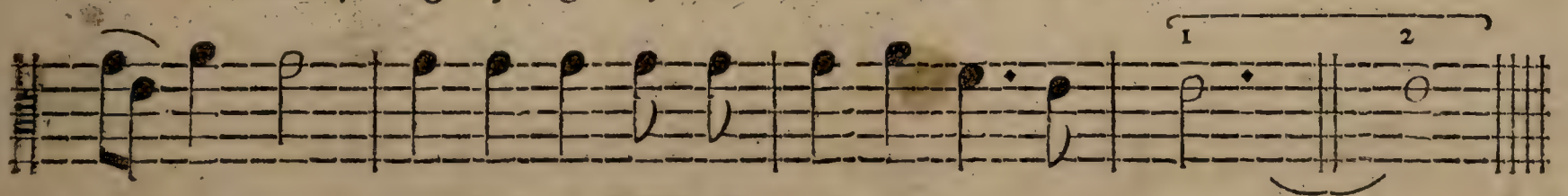
Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his



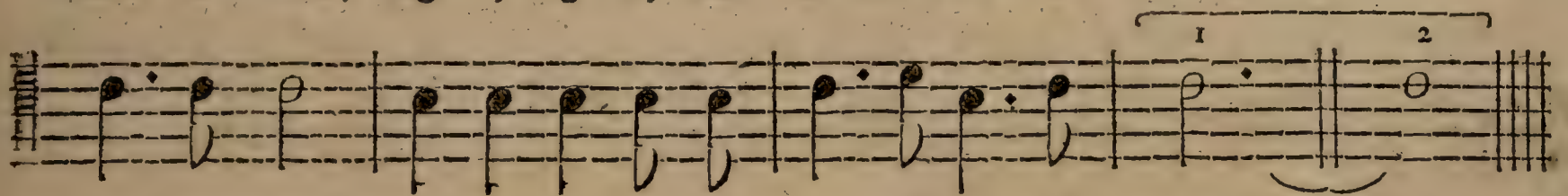




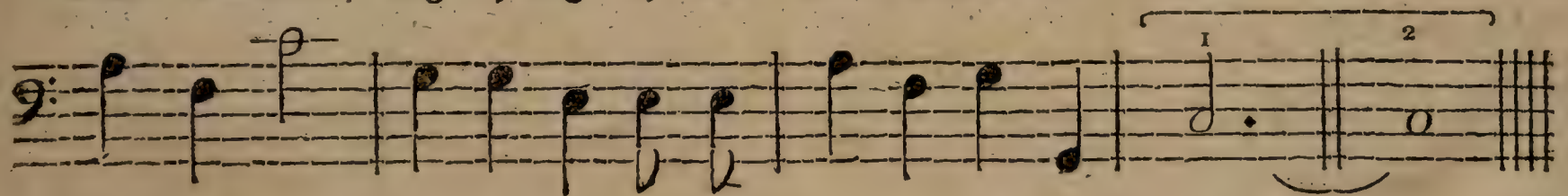
Fame re—found; sing it, sing it, the U—ni—verse a—round.



Fame re—found; sing it, sing it, the U—ni—verse a—round.



Fame re—found; sing it, sing it, the U—ni—verse a—round.



Fame re—found; sing it, sing it, the U—ni—verse a—round.

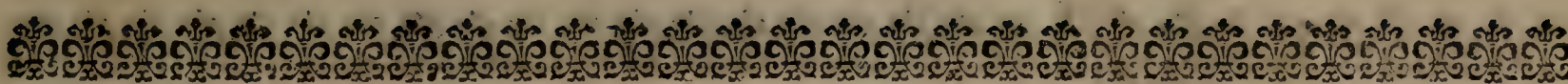


F I N I S.



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The ink is dark and the paper is aged. The score is written in a single system across the ten staves. The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are some corrections and erasures visible on the staves.






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